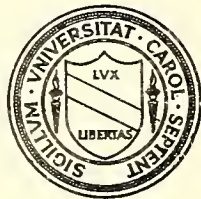


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AZORA

THE DAUGHTER OF MONTEZUMA

An Opera in Three Acts

Text by

DAVID STEVENS

Music by

HENRY HADLEY

VOCAL SCORE

Price, \$4.00

G. SCHIRMER

New York

Boston

A Z O R A

The Daughter of Montezuma

CHARACTERS

MONTEZUMA II,—Emperor of Mexico
XALCA,—A Tlascalcan Prince
CANEK,—High Priest of the Sun
RAMATZIN,—General of Montezuma's Army
PIQUI-CHAQUI (Flea-footed),—a Runner
HERNANDO CORTÉS,—Conqueror of Mexico
A SPANISH PRIEST
AZORA,—Montezuma's Daughter
PAPANTZIN,—Sister to Montezuma

Soldiers of Cortés; Warriors of Montezuma's Army;
Spanish Priests; Priests of the Sacred Fire; Montezuma's People, Slaves, Dancing Girls and Sacrificial Victims.

SCENES

ACT I. A Courtyard before the House of the Eagles.
ACT II. Interior of the Temple of Totec.
ACT III. The Cavern of Sacrifice.

PERIOD: 1519

*Produced by Chicago Opera Association
under the composer's direction*

DECEMBER 18th, 1917
at the Auditorium, Chicago

CAST

AZORA.....Anna Fitziu
PAPANTZIN.....Cyrena Van Gordon
XALCA.....Forrest Lamont
RAMATZIN.....Arthur Middleton
CANEK.....Frank Preisch
MONTEZUMA.....James Goddard
PIQUI-CHAQUI.....

Conductor..... Henry Hadley

Azora

The Daughter of Montezuma

ACT I

David Stevens

Henry Hadley. Op. 80

Molto moderato e maestoso

piano

p cresc. molto

f

3 Trbs.

Cymbs.

Harp, Strg.

ff Tutti

3 marc.

1

f

Trbs.

p 4 Horns

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Gong

Gong

Fl.

Strg.

Horns

Vln. II

Vln. I

Celli

Bassi

Vlas.

cresc.

The curtain rises

Vln. II

Vln. I

2

fff

Cymb.

SCENE: A courtyard before the House of the Eagles, in Tenochtitlan. The façade of the house is seen on the left, and has a wide entrance over which, on a colored hanging, is painted a great symbolic representation of the sun. It is shortly after day-break of the morning of a Feast of Totec. CANEK stands before the symbol of the Sun with arms outstretched.

Moderato maestoso

CaneK

f

Strg. & Wood

Great To - tec! Lord and Pri - mal

B. Dr.

ff

Source, _____

The Heart and Sym-bol

mf Harp

Horn

, of all - be - ing, _____

Thou by whom men live, _____

3

f Great Chief-tain, — see and hear! — *p* This day we nour-ish thee and

feed thy vig-or lest the Dark-ness come! *f* Great To-tec, —

— see and hear! — *f* *cresc.*

4 (RAMATZIN enters)

cresc. molto *ff*

Ramatzin *mf* Più moto
O Priest of To - tec! Let your rites to-day Pre-vail a-against the race of.

Tar - as - can, Our an-cient foe, and may the

gods vouch-safe Our ar-my's sure suc - cess! _____

Canek *mf*

The

Più moto

Wine of Sac - ri-fice shall flow - fear not! The Sun and all the less - er

gods shall drink. Our mes-sengers, young men and maid-ens all, By this arm sped, shall

jour-ney forth And in-ter-cede to gain the fav - 'ring smile Of To - tec, god of Life and

4 Tpts.

marc.

Wood (sust.)

Brass

3

3

5

ff Brass *rit.*

mf Strg.

p Cl. Strg. (sust.)

Horn

p Wood

But

god of Death.

Str. & Wood

Allegro

heark - en now, O Priest: If war en-sue, I go not to the scene,

f Strg.

for Xal-ca, A-lien cap-tive tho' he be, U-surps my place in

cresc.

Mon-te - zu - ma's eye.

*ff**ff* *accl.*

Tpts.

Poco meno

Canek

A might - y sol-dier,

Xal - ca!

Skilled in all the craft of

Fl.
Ob.Fl.
Clar.

Strg.

Bssn. & Celli

war, who fights for Mon-te-zu-ma for love of bat-tle.

Fl. & Ob.

Ramatzin

Nay, Priest! Can you be sure That he for-sakes his na-tive race, His

p

lib-er-ty three times re-fused, And tar-ries here for love of war?

cresc.

Più moto

Canek

What oth-er cause should move him, then? He dare not plot a trea-son!

f Strg. *Strg.* *Horns* *Wood*

8

Ramatzin Più allegro

He plots no trea-son of the kind That o-ver-turns the

fp

state; but hark! — If he should dare to lift his

f Brass *p* Strg. D. Bsns.

eyes Un-to the flow'r of Mon-te - zu-ma's heart, A - zo - ra, What black-er treason

cresc. *cresc.* *f*

could be named In all the pitch-y depths of black in - grat-i-tude?

9 Allegro furioso *f* Bassi & Bsns.

Canek

Ra - ma - tzin! She is your des-tined bride! —

fz *f*

Ramatzin

My des - tined bride is

mf Strg.(sust.)

she; And let your priest - ly ser - vice be To

Wood

so pro - pi - ti - ate the gods, That Des - ti - ny

cresc. *f*

10 Moderato molto maestoso (exit RAMATZIN)

ff *rit.* shall be now ful - filled.

ff *rit.* *ff* *ff*

Più allegro Canek *mp* Più lento

Xal-ca a suit-or for A -

f *cresc.* *fp* stopped Horns

zo - ra's love! He dare not try so bold a test Of Mon - te - zu - ma's fa - vor.

2 Clars. 2 Bsns. 4 Horns 2 Clars. 2 Bsns.

Allegro

f Horns *f* Tpts. *cresc.*

11 Allegro moderato

(XALCA enters)

f Tutti

Xalca

Hail, Ca-nek! Might-y Priest! The Sun-god smiles while

Wind & Strg.

yet he waits Your or-dain-ed min-is-tra-tions.

Peace, O Xal-ca! In this hour a bur-den has been laid upon my

Horns(stopped)

3 Tpts.

fp

pizz.

heart, And you that bur-den shall re-move, Or make it heav-ier still.

mf Xalca Misterioso

Speak, then,— O Canek!

Canek *p*

A whis-per comes to me but now That

mf Wood

Vlas. B. Clar.
Stopped Horn

Xal-ca dares the sac-ri-lege of breath-ing, in the voice of

cresc.

cresc.

Xalca *ff*

And if I do?

love, A - zo - ra's name!

Wood

ff

ff Tutti

Horn

13

Agitato

Caneek

Then, if you do—

Ap - peal to all the gods at once— To send you

Vlas.

ffz

f

'Celli

hence

in

bat - tle, Where you may meet— an hon - ored death, Lest

Mon - te - zu - ma,

hear - ing this, De - spatch you as a slave!—

cresc.

ff

Xalca (haughtily)

A slave?—

and where - fore slave?—

A

Horns (stopped)

Allegro moderato

Prince am I in Tlas-ca-la, And roy-al drops en-rich my veins! No

ea-gle flies more free than I,

No voice has ev-er stayed my prince-ly

mood-in Tlas-ca-la!

Then where-fore must I hide my heart From her I love, fair A -

14

Meno mosso

zo - - ra?

Ob.

Engl. H.

Bssn.

Moderato molto tranquillo

Know you, good Priest, she loves me! Her star-ry
eyes have searched my soul, And mine have sound - ed hers!

No heights of joy re - main un -
tried; Togeth - er we have climbed, Till stand - ing on the crest, we
gaze Up - on a world of love!

Fl.
pp Strgs.
Ob.
Fl.
Clar. II
Clar. I
pp Horns
Ob.
Fl. & Clar.
Wood
Strgs.
Strgs.
dim.
pp molto rit.
Clar.
Ob.
molto rit.

(The sound of girls' voices singing is heard in the distance)

15

Caneek

Azora's Maidens
(in the distance)
SOPRANO I & II

A - zo - ra comes! and Xal - ca,-

Night has flown with all her shin - ing

ALTO

Night has flown with all her gems, And

a tempo
Fl.

p Harp (behind the scenes)

hear me: I hold you in my good es -

gems and day is come. Fair the blush - ing

day is come. Fair the blush - ing

Ob.

teem; But one who loves you not, In whose high

face of morn! Fair the blush - ing face of morn;

face of morn! Fair the blush - ing face of morn;

Fl.

Clar.

Ob.

16

Xalca

Ra - ma-tzin! Ay! he

place you stand By Mon-te-zu-ma's fa-vor-

Fair-er still the face of Love! _____

face of Love!

Fl.

16

p muted Trbs.

pizz.

spends a jeal-ous rage_

In cry-ing down my vic-to-ries!

Con moto

Caneek,

cresc.

He is no fool,

and has the Empror's ear. Think you that he will i - dly stand, De -

Wood & Str.

B. Clar., Bssn.

cresc.

Più moto

spoiled not on - ly of his rank,

But of his bride as

well?

Re - nounce this vain de - sire Ere Mon-te-zu-ma's wrath

fall on you

[17] Allegro con fuoco

both!

B. Clar. Bssn., Vlas., 'Celli

Xalca

Re - nounce A - zo - ra! Nev - - er, while her heart seeks

f Strgs. Horns

C. Bssn.

[18]

mine,

And throbs a-lone for me! _____

mf

cresc.

Canek

Then guard your - self -

and her,

If so you can con -

Trbs.

trive! And not a-lone from mor - tal wrath, But

Wood

from the fu - ry of the gods, To whom I, Ca -

Strgs. *fz*

f Tutti

nek, Priest of Sa - cred To - tec, shall ap - peal!

19 (exit CANEK)

(XALCA seems oppressed by CANEK'S ominous words)

Poco moderato

Fl.

p

Xalca

The sombre por-tents of the night, The dreams that haunt my trou-b-led sleep, Now threaten

Strgs.
p

me by day;

But Xal - ca, Prince of Tlas - ca - la,

Clar.

Horn.

Bsns.

cresc.

mp

Will nev-er yield to threats his heart's de-sire! A - zo - ra, fair - est flow - er of her

Strgs. *cresc.*

mp

20

Allegretto grazioso

(The voices of AZORA'S Maidens are heard singing in the distance, gradually drawing nearer)

rall.

race, is mine!

Azora's Maidens

The morn - ing lark

sings on the height—

20

Allegretto grazioso

Fl. & Ob.

rall.

p Tambourine

Clar., Horn

Oh, sing, A - zo - - ra! The wa-ters laugh,
height. The wa-ters

Ob. Clar.

(AZORA appears, borne on a litter by four slaves and attended by her maidens)

the sun-beams dance: Laugh! Dance!
laugh, the sun-beams dance: Laugh! Dance!

mf *f* *mf* *f*

cresc.

Harp

f Sing, A - zo - ra! Laugh, A - zo - ra, with the dawn!
f Sing, A - zo - ra! Laugh, A - zo - ra, with the dawn!

f *mf*

With the dawn! The morn-ing lark sings on the height;

With the dawn! The morn-ing lark sings on the

pp *p*

[21]

Poco moderato
Xalca

(The maidens withdraw)

A - zo - ra! The day

rit.

An - oth - er hap - py day is come!

height;

Poco moderato

[21]

Fl.

rit. *p*

Bssn.

Clar.

— has dawned in - deed, — O Daugh - ter of the morn - ing! —

cresc. *p* muted Horns

Azora (giving him a rose)

Who brings you morning's sweetest rose, That bloomed for you and me, The Rose of Love!

Strgs.

Whose ten-der pet - als bear

Fl.

The tears,

the tears of night.—

Ob.

Clar.

Horns

(He takes her into his arms for a moment)

Engl. H.

Bsns.

Clar.

22

(He kisses her and presses his lips to the rose)

Xalca

Rose, blush-ing

Fl.

pp Strgs.

rose!

Sweet em - blem of our love! Its dew - y

Ob.

Horn

fra - - - - - grace breathes of you, —

Fl. Clar. II Clar. I

And all your grac - - es fair! Ah,

pp Horns Ob. Clar. II

Azora *f* Oh, guard it well! — *mf* Deep in its

Rose, my Rose of Love! —

2 Flutes 2 Clars. Strgs.

23

heart, By per-fumed pet - als hid, — The thrush has left a song,

Wood Strgs. Clar. II

A song of ec - sta-sy, fraught with the spell —

Clar. I pp Strgs.

Più mosso *Xalca*

And mys-ter-y of Night!— Tho' he sing with rap-tured

voice,— He has no song like mine,— Nor an-y rose— your

(He takes her in his arms) *p*

fra-grance! Flow'r of the

world— my own! *p*

Wood

Azora (with solemnity) *pp rall. 3*

Soul of my soul, in life and death!—

pp rall. *Ob.* *Engl. H.* *Bsns.*

24

(They embrace)

Xalca (fervently)

And if they seek to

a tempo

25 Più mosso

rob me,

To give you to an - oth - er,

Stead - fast you'll

3 Flutes

mf Strgs.Azora *mf*

be?

Ah, yes!

Nor love nor

fear

Ob.

molto rit.

Shall win my heart

from you,

Fl. II

Fl. I

8 Picc.

molto rit.

rh.

Horns

my

own!

pp

(The sound of muffled drums and horns is heard in the distance)

(The sound of muffled drums and horns is heard in the distance)

Muffled Drums (off stage)

f 3 3 3 3 3 3 3 3

Horns (off stage)

f 7.

Trpt.

Trpts.

26

Xalca

The feast be - gins! We

3 Trumpets (off stage)

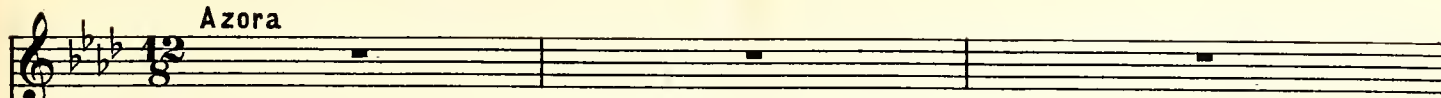
ff Timp.

part un - til the twi - light hour. — Till then, fare - well! —

f Strgs.

Allegro appassionato

Azora

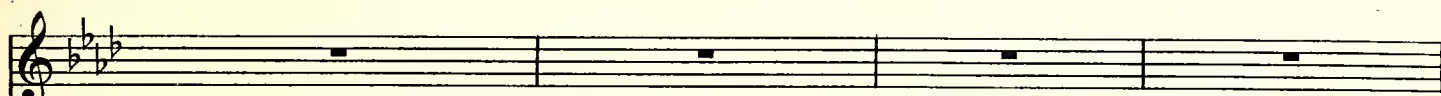
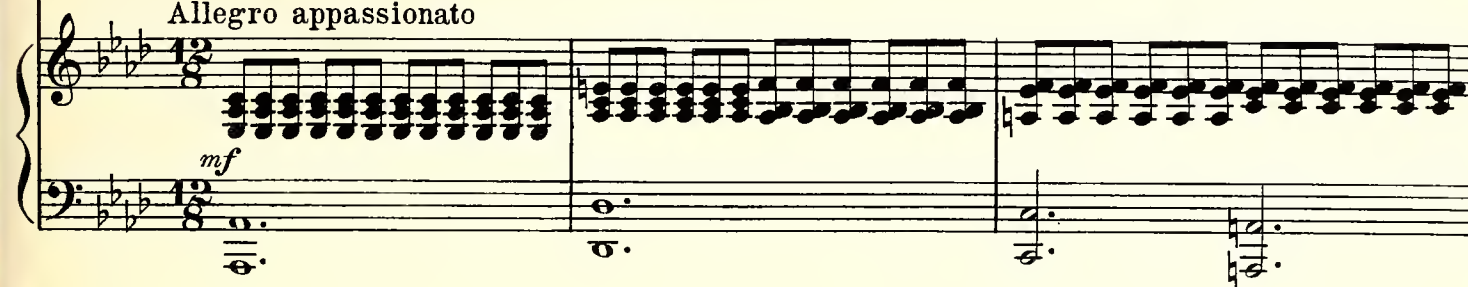


Xalca



Hope's ra - diant smile light - ens our

Allegro appassionato



path - way, As shines the glo - rious sun on

Wood

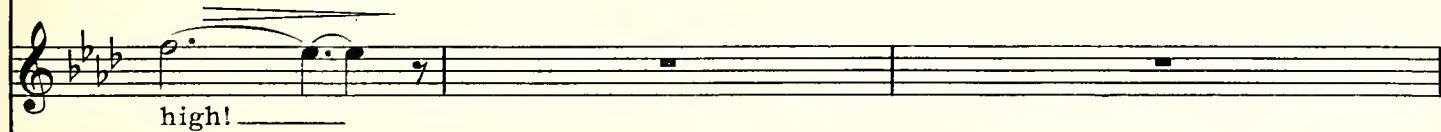


l. h.

Celli



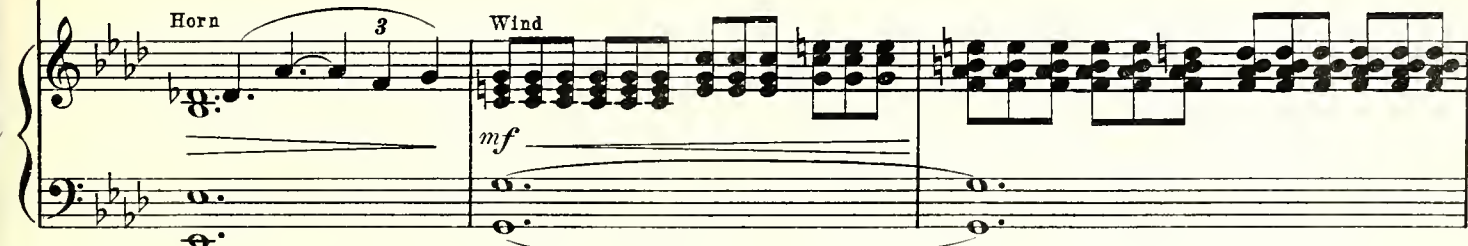
Hand in hand with smil - ing Hope,



high!

Horn

Wind



mf

Love — comes blithe - - ly, with one en -

(They turn to the painted representation of the Sun-god)

chant - ing song! God of the
God of the flam - - ing

Vln.
mf

cresc. 27
flam - - ing sun, — Po - tent in
sun, — Po - - tent in all, —

all, _____ Guard thou our love, _____

Guard thou our love, _____ guard thou our

cresc. *ff*
O might - y, might - - y one! _____

cresc. *ff*
love, O might - - y one! _____

(They turn away from the Sun-god)

Now, on the great-est god of all _____ Our for - tunes

mf

Fear not, no e - vil shall be - fall! Ah! where love a -

rest!

The first system of the musical score is in B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F3. The system concludes with a triplet of eighth notes (G4, A4, Bb4) and a half note C5.

bides!

Du - ty may tear me from your

The second system continues the melody. The vocal line has a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment features a continuous eighth-note arpeggiated pattern in both hands. The system ends with a half note G5 and a quarter note F5.

Fear not, no e - - vil shall be -

side,

The third system concludes the piece. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the eighth-note arpeggiated pattern. The system ends with a half note C5 and a quarter note Bb4.

fall! Faith-ful my heart for ev-er!

War - fare may claim the sol-dier's blade;

In life, _____ in life and

Mine _____ in life!

death! Swift fly the hours Till dawns the

Swift fly the hours, the wea - ry hours,

cresc. *ff* *3*

glo - rious day, the day that makes you mine,

Till dawns the day, the day that makes you

cresc. *f* *mf* *3*

3 *Tempo I^o*

my own! Ah, my own!

mine! Faith-ful for - ev - er! Hope's ra - diant

3 *cresc.* *mf* *3* *Tempo I^o*

mf *cresc.*

Hope's ra - diant smile light - ens our

smile light - ens our path,

cresc.

path, — my love, — my life!

Joy of my heart, — my life!

rit. ff Più allegro

rit. ff Più allegro

(They part, and leave the court by different ways.)

ff 2 Trumpets (off stage, Left)

2 Trumpets (off stage, Right)

Kettledrums

Small Drum

(The Festal Procession appears. At its head are musicians. A company of Soldiers follow; then CANEK, in the ceremonial robes of his office; Slaves, bearing censers; finally MONTEZUMA, PAPAN and others.)

Tempo di marcia

pp *p*

30

cresc.

(Dancing-Girls enter)

(Girls dance)

mf *mp*

The musical score is written for piano and grand staves in 4/4 time. It begins with a piano (*pp*) dynamic and a tempo marking of 'Tempo di marcia'. The score includes several measures with triplets (marked '3') and a crescendo (*cresc.*). A stage direction '(Dancing-Girls enter)' is placed above the music. The score is divided into systems, with a measure number '30' appearing in a box. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature has one flat (B-flat).

This page of musical notation is for a piano and orchestra score. It consists of six systems of staves. The piano part is written in a grand staff (treble and bass clefs), and the orchestra part includes staves for woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 3/4. The notation includes complex chords, triplets, and dynamic markings such as *f*, *mf*, and *cresc.*. The piece concludes with the instruction "(The dance ceases)".

Systems of notation:

- System 1: Piano introduction with complex chords and a bass line featuring eighth notes.
- System 2: Entry of the woodwinds and brass with a melodic line. The piano part continues with complex chords. The brass part is marked "Tpts. & Hrns.".
- System 3: Continuation of the piano and orchestra parts.
- System 4: Continuation of the piano and orchestra parts. The piano part includes a *cresc.* marking.
- System 5: Continuation of the piano and orchestra parts. The piano part includes a *f* marking. The orchestra part includes a *mf* marking and a "Timp." (timpani) part.
- System 6: Continuation of the piano and orchestra parts. The piano part includes a *mf* marking. The orchestra part includes a "Timp." part. The piece concludes with the instruction "(The dance ceases)".

31

ff

Tpts. on stage

Measures 31-33. The first system features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords and triplets, while the left hand provides a steady bass line. A trumpet part is indicated as 'Tpts. on stage'.

Measures 34-36. The piano continues with complex chordal textures and triplets in the right hand, supported by a rhythmic bass line in the left hand.

Measures 37-39. The piano part continues with intricate chordal patterns and triplets, maintaining the rhythmic foundation.

(Enter MONTEZUMA, PAPAN and others)

Measures 40-42. The piano accompaniment continues with complex textures and triplets, leading into the entrance of the new characters.

Measures 43-45. The piano part continues with complex textures and triplets, leading into the entrance of the new characters.

Measures 46-48. The piano part continues with complex textures and triplets, leading into the entrance of the new characters.

32

SOPRANO

(The CHORUS acclaim the greatness and power of MONTEZUMA)

ALTO

TENOR

BASS

Chorus

ff

O

King!

Rul - er of

ff

O

King!

Rul - er of

ff

O

King!

Rul - er of

ff

O

King!

Rul - er of

32

*ff**l. h.**r. h.*

3

3

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

ff Hail,

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

ff Hail,*l. h.**r. h.*

3

3

mf

King! Might-y Pro-tec-tor, Fa-ther of high and low, the strengthless and the strong! Might-y De-

fend - er! ev - er our sword and shield, Lord and mas - ter, thou, whose

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

tec - tor, guide and hope of all thy race!

tec - tor of all thy race!

tec - tor of all thy race!

tec - tor of all thy race!

8

f

ff O King, our hope, our guide

ff O King, our hope, our guide

ff O King, our hope, our

ff O King, our hope, our

ff

to vic - to - ry!

to vic - to - ry!

guide to vic - to - ry!

guide to vic - to - ry!

b2.

ff Trumpets (on stage)

(CANEK takes a position before the representation of the sun)

f Canek

The fes - tal day of To - tec, God of the

Sun! The Day Aus-pi-cious for its time - ly ad - vent, — Since war impends with

mf Wind & Horns

mf

f Strgs.

Tar-as-can.

Bring forth the Sac - ri - fice!

Trumpets (on stage)

tr Small Drum

35 (The Girls dance)
Allegretto

Trumpets (on stage)

p

8

cresc.

sempre cresc.

(The Sacrificial Victims enter)

(The dancing continues during the following chorus)

Tempo di marcia

ff

(addressing the Sun)

SOPRANO *mf*

Guard-ian su - per - nal! Lord of earth and sky!

ALTO *mf*

Guard-ian su - per - nal! Lord of earth and sky!

TENOR *mf*

Guard-ian su - per - nal! Lord of earth and sky!

BASS

f

Great Chief, ce-les-tial

mf

f

mf Lord of earth and sky, Great Chief, — ce - les - tial

mf Lord of earth and sky, Great Chief, — ce - les - tial

mf Lord of earth and sky, Great Chief, — ce - les - tial

Mas - ter! ____

f

36

Mas - ter! ____

Mas - ter! ____

Mas - ter! ____

Take thou our sac - ri - fice.

36

f

Great Chief, — ce-les-tial Mas - ter! —

f *3*

f *p*

f *mf*

O, Lord of life! Take thou our sac - ri - fice,

O, Lord of life! Take thou our sac - ri - fice,

O, Lord of life!

Lord of Life!

Lord of Life!

f *3*

Great Chief, — ce-les-tial Mas - ter! —

Great Chief, — ce-les-tial Mas - ter! —

f

37

Piano accompaniment for measure 37. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand has a bass line with chords marked *mf* and *cresc. molto*.

Three vocal staves for measure 37. The lyrics are: "Guard - ian su - per - nal! Lord of earth and sky!". The first two staves are marked *ff*. The bass line is empty.

Piano accompaniment for measure 38. The right hand continues the arpeggiated pattern. The left hand has a bass line with chords marked *ff*.

Three vocal staves for measure 38. The lyrics are: "To - - - tec! Hear our". The first two staves are marked *ff*. The bass line is empty.

Piano accompaniment for measure 39. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand has a bass line with chords marked *ff*.

call! call! call!

ff 3 Hear us, O might-y To - tec!

ff

mf *dim.*

p *mp* *p* *r. h.*

[39] Moderato Montezuma

'Tis good! Great To-tec shall feast well to-day! Lead, Priest, in-to the

ff Harp *ffz Tutti*

The musical score is arranged in systems. The first system shows three vocal staves (soprano, alto, and tenor) with the instruction 'call!' and a bass staff with the lyrics 'Hear us, O might-y To - tec!'. The piano accompaniment begins with a forte (*ff*) dynamic. The second system continues the piano part with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The third system shows the piano part with dynamics *p*, *mp*, and *p*, and a right-hand (*r. h.*) marking. The fourth system is marked with a box containing the number 39, followed by the tempo 'Moderato' and the title 'Montezuma'. It includes the lyrics ''Tis good! Great To-tec shall feast well to-day! Lead, Priest, in-to the'. The piano part features a forte (*ff*) dynamic and a harp part. The final system concludes with a fortissimo (*ffz*) dynamic and the instruction 'Tutti'.

Molto moderato

(He rises and glances about, as though
in search of some one)*mf* Più moto

House of Ea - gles! _____

Stay! my

Tpts., Trbs.

ff Tutti

Timp.

daugh - ter's face I see not here:

Does she a - void the rites?

Papan (agitated)

I bade her stay a-way!

'Tis no meet sight for eyes like

Ob.

p Engl. Horn

hers, These im-pious min - is - tra - tions!

*cresc.**mf*

Allegro non troppo

40 Montezuma

How now, my sis - ter! You dare op - pose your will to mine, and

Vln. I
agitato
Clar. sust.
Strg.

B. Clar., Bn.
Strg. sust.

worse— To risk the an - ger of our gods? You well may hide your face!

Clar. Strgs.
Strg. sust.

(PAPAN shrinks)

Are you a - pos - tate to the faith — That guides us

f

Fl. Ob.
1 Trp.

all from day to day, from year to year? Do you re - nounce the

(He points to the Sun)

Wind & Horns
f Strgs.

face of him, The Source — of Life?

Timp.

Do you dis -

ff Strg. Horns
Bass

Brass & Strg.
f Strg.

dain the light he sheds, The warmth by which we live?

Do you de - ny the quick-'ning pow'r By

which all seeds do ger-mi - nate? — The strength all

mf

Eagl. H.
Horn

liv - ing things De - rive from his em - brace? To your knees, bold

f

wom-an, be-fore his shrine, And beg that he may in-ter-

Ob., Engl. H

Vlms.

ff

cede, Lest I for-get the moth-er's hand that led us

rit.

Brass

rit.

both, And vow my sis-ter as a

a tempo

rit.

a tempo

f

ff

rit.

Sac-ri-fice!

a tempo

ff

ff

43

(PAPAN has recovered her courage
and boldly faces MONTEZUMA)

Papan

Wind Hold, King! Ere these rites pro -

f Horns *f* Strg.

ceed, I crave in - dul-gence to re - late a dream, A dream that

Horns Strg. *p* *cresc.*

Bass Clar./Celli

came in night's pro-found - est si - lence; And, hav-ing heard, if still your king-ly

Ob. *cresc.* *p* *p*

an-ger Rest up-on my head, and you would make me food for gods, _____

2 Clars. *cresc.* *f*

2 Bsns.

44

f *ff*

Then be it so! _____

Wind

Canek (impatiently)

This hour is not for i - dle tales of dreams and vi - sions!

The god im -

*fp**fz*

Largamente

Montezuma

ff

pa - tient waits —

We dare not stay!

Peace,

Ca - nek!

*fz**fff*

45

and we will hear the dream.

Speak, Pa - pan - tzin!

Wind

ff

Andante con moto

Papan (proceeds as though inspired)

p I dreamed _____ that Death _____ had

Vln. I

p Horn

claimed this mor-tal frame, _____ And forth, a - long a dim, mys-te - rious

Strg. (sust.)

Harp

road, My spir - it fared; _____ In time _____ a spa - - cious

val - ley met my sight, _____ Which no be - gin - ning had, nor end, With

hills_ on ev - 'ry side. And thro' this fair and ver - dant space, A

colla voce *p*

might - y riv - er ran a - thwart my path! _____

mf *f rit.* *cresc.* *rit.* *mf* *f* Horn

And still I knew no fear, _____

poco lento *p* *Fl.* *Horn* *Strg.*

But ere I plunged in-to the flood, I closed my eyes to gather strength,

a tempo *mf agitato* *Violas*

Allegro

And when I o - pened them a - gain, — Be - hold! there

f *mf* Wood

stood up - on the brink A glo - rious Youth in gar - ments white, Whose

Strg.

[47] vis - age like the heav - ens shone, His lus - trous wings re - peat - ing all the

Ob. 3 Clar. 3 Ob. 3

Wood *mf* *p* Vlas. Bssn. 3

splen - dent hues the sun has e'er e - voked from all the pre - cious gems of

Clar. 3 Fl. 3

Horn 3 *rit.*

*a tempo**pp*

earth!

And on his gra - cious brow therestoodthe

Brass

*tranquillo**ff a tempo*

Strg.

*pp**p*

[48]

fig - ure of a Cross._

And as I

f Brass*p* Strg.

gazed, — he spake: —

“Not yet! it is not time,” he cried; “For thou hast yet to

Trb.

*pp*Strg.
pp

learn the love of God,

Ere thou shalt cross

the Riv - er!” —

And speaking

thus, —

He turned me toward the east; —

[49]

Con moto

cresc.

And there up-on the wa - ters I be-held Great shipsthat bore a

Fls.

p

Strg.

cresc.

host of men.

A - loft they held bright ban - ners, And

f Brass*mf*

Tpts.

lo! on ev'-ry en - sign shone the fig - ure of a Cross!

Pesante

Wind *cresc.*

Horns

Then spake the Youth: Be - hold! the War-ri-ors of God are they, The One Great God of

dim. *p* Brass

All! And bring His Word un-to thy race.

rall. *ff* *cresc.* *ff a tempo* *Tutti*

Therefore, re - turn! Re-late what thou hast heard; And be - hold, this is the

mf Strg.

mes-sage thou shalt bear: _____

ff Strg. & Wood *dim.*

rit. marcato

All gods but One for-sake, and cease thy rites un - hal - lowed;

p Strg.

p rit. Wood-wind

f a tempo

There is no oth-er God save Him on High, And Christ the on - ly

a tempo

f

rit.

[51] *a tempo*

Sac - ri - ficel!"

(CANEK is impatient at the interruption of the ceremony)

Canek

ff

a tempo

ff

accel.

E-nough'tis

(The King is somewhat moved by PAPAN'S recital)

mock-er - y! and we shall know The sun-god's wrath for this de-lay!—

f Brass

Montezuma

mf

Hold, Ca - nek! My sis - ter's words have struck some chord with-

p *VI. Solo*

in my heart, that yields a note of vague re - sponse. It trou-bles me.

[52]

Papan (eagerly)

mf

O broth - er! Re - ceive this o - men ere it be too

mf

Ob. Clar.

Engl. Horn Bass Clar.

late! — Con-fess this oft - re - peat-ed scene re - volts you. It

Ob.

Engl. Horn

can-not be the law that life — for us Means death — to

Strg. Wood

(She points to the Victims) 53

these! Montezuma (gravely)

I know — no oth-er

p Strg. *espress.*

Canek *f* *>* Montezuma *rit.*

law. — There is no oth-er law! And

Clar. Wood

Più allegro

yet, — we may be wrong. —

(Drums are heard beating an alarm)

fff Drums (off stage)

Trumpets (off stage)

(Trumpets are sounded and the drum-beats increase; RAMATZIN enters in excitement)

Trumpets (off stage)

Horn

Strg.

Montezuma (startled)

54

What means that sound? Ra - ma - tzin! The

Drums

f

fz

beat of drums we hear! If you have news of war, de-clare it!

fz

Ramatzin

News have I, in - deed, for bat - tle is at hand! Our

fz

agitato

Strg.

sig - - nal - smoke pro-claims the Tar - as - can! —

The sleep - ing o - gre wakes,

rall. [55] **Molto moderato**

and grinds his weap - on! **Canek**

ff War! War! and To - tec un - ap - peased! —

Molto moderato

rall. Clar., Bssn. **ff** Wood

ff

We mock the god that serves us! The Sac - ri - fice! —

(CANEK and his followers are stirred to religious passion) **Allegro**

SOPRANO

ALTO

TENOR

BASS

Chorus

The Sac - ri - fice!

The Sac - ri - fice!

The Sac - ri - fice! The Sac - ri - fice!

The Sac - ri - fice! The Sac - ri - fice!

Allegro

Montezuma (still affected by PAPAN'S recital)

(He arouses himself)

Ay, the Sac - ri - fice!

a tempo

Horn Solo

What weak mis - giv - ings have pos - sessed my

*rit.**f**pizz.**p*

Wood

56 **Meno mosso**

(PAPAN tries to address him)

(AZORA has entered in alarm)

brain?

Back, Pa - pan!

and dream no more!

2 Flutes

f Strg.

Engl. H.

Bssn.

Agitato
Azora *f*

My fa - ther!

Ob. My fa - ther!

What means this fer - ment?

Strg. *cresc.**mf**f* 1 Trumpet

Montezuma (exultantly)

ff

War, my child! Strife and bat - tle! Death and Vic - to - ry!

f

57

Canek

The Sac - ri - fice!

SOPRANO

(The people are now aroused to frenzy) *ff*

The Sac - - ri - fice!

ALTO

The Sac - - ri - fice!

TENOR

ff The Sac - ri - fice! The Sac - - ri - fice!

BASS

ff The Sac - ri - fice! The Sac - - ri - fice!

Tutti

Montezuma

f Hold! Ere the rites be - gin,

Let Xal-ca stand be - fore

(XALCA enters, attended by soldiers and trumpeters)

me!

O

ff Brass.

rit.

Timp.

In strict time

Xal - ca, chief - tain! Once more the voice that calls you hence has spo - ken!

[58]

A - gain our

Brass *ff*

Trumpets (on stage)

ban - ners are un - furled, Once a - gain flies the Ea - gle, Our

Ea - gle of the val - iant crest, Where sounds the bra - zen trum - pet of

cresc.

War! A - gain you lead our arms! On — you our hope re -

ff Trumpets (on stage)

mf Wind

p Ob.

pos - es! Guard it at the price, the price of life it - self, of life it -

Xalca
Your hopes are safe! The arm of Xal - ca

self!

p Strg.

shall pre-vail, By all the gods up - held!

cresc.

Wind

pizz.

Montezuma *marcato*

The flag of the foe-man shall fly Be - fore the sword of

cresc.

cresc. poco a poco

Xal - ca, In - vin - ci-ble in war! Strike, then, a might-y

blow, And mag - ni - fy the fame of Mon - te -

Strg.

tr

zu - ma! Go, trust - ed chief-tain,

Ob.

Bssn.

with ban - ners_ high, On yon - der field the lau - rel

cresc.

wreath Of mar - tial glo - - ry seize and.

mf

f

rit.

rit.

60

Xalca

I go at your

wear!

SOPRANO

Wreaths of mar-tial glo-ry wear!

ALTO

Wreaths of mar-tial glo-ry wear!

TENOR

Wreaths of mar-tial glo-ry wear!

BASS

Wreaths of mar-tial glo-ry wear!

60 Trumpets (on stage)

*a tempo**mf*

Harp

bid-ding, mas-ter,

And shall re-turn with a song— tri-um-phant!

mf

Trumpet

Ay, tho' the foe — be Kan him-self! I fight for more than life! —

f

Allegro

SOPRANO

Strength to Xal - ca! Hail his name! Hail his

ALTO

Strength to Xal - ca! Hail his name! Hail his

TENOR

Strength to Xal - ca! Hail his name! Hail his

BASS

Strength to Xal - ca! Hail his name! Hail his

Chorus

Allegro

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

Montezuma *f*.

Strong —

Trumpets (on stage)

Xalca *f* Ayel My arm shall
your arm!

cresc. *ff*

[61]

fail not!

Montezuma Be - hold - en to your val - or, This

war-rant-y we give you: Re - turn vic -

to - ri - ous, and ask what - e'er you will, It shall be

62

done! _____

SOPRANO

ff

Re - turn _____ vic - to - ri - ous, O

ALTO

ff

Re - turn _____ vic - to - ri - ous, O

TENOR

ff

Re - turn _____ vic - to - ri - ous, O

BASS

ff

Re - turn _____ vic - to - ri - ous, O

62

ff

Xalca

I hear, O

Xal - ca! _____

Xal - ca! _____

Xal - ca! _____

Xal - ca! _____

Tpts.

*ff**mf poco marc.*

mas-ter! As-sured am I of Mon-te - zu - ma's hon-or and king-ly faith!

Azora
O wise and gal-lant war-rior, what - e'er — be-fall the sword, May Fate — grant a

p (apart to XALCA) 63 Xalca (apart to AZORA)
safe — re - turn! Fare-well, O Love, fare - well! — Fear not, A -

zo - ra! My life is guard - ed by a tal-is-man! Here in my

poco a poco rall.

bo-som there lies — a charm — To dull the keen-est

(Unobserved by the others,
he shows AZORA the rose
she has given him)

Meno mosso

point. No harm may reach me While I pos-sess the sa-cred am - u - let!

Molto tranquillo

Azora (to XALCA)

O hal-lowed charm! Our love-kissed tal - is-man! —

*rit.**pp*

— It is the Rose, — the Rose of Love! —

Allegro

f Tpts.

f Brass

Moderato e pesante

Xalca *f*

The sig - nal sounds! And Xal-ca takes the field thrice -

armed! My flam-ing sword shall nev - er leave this hand Un - til I lay it at your

feet Un - dimmed by fail - ure or by — bro - ken faith!

ff *mf* Trumpets

mf

Your prom - ise, King, shall be an -

oth - er sword

Where - by the foe shall die, for

cresc. *f*

cresc.

on your pledge, O might - y Chief, is built my

rit.

f *rit.*

ff *a tempo*

fair - - est dream.

f *a tempo*

Più moderato (♩ = ♩ of preceeding)

Thrice-armed in - deed! — For here — up - on this

p Brass

throb - bing heart, A se - - cret to - ken guards my

Ob.

life, — Un - known to all save one: —

tenderly

Wood

pp

Ob. 3

rall. Allegro moderato *f*

A charm en-dued with mys - tic pow'r. — The

rall.

Trpts. 3 3 3

ff

trum - pets sound! Oh, glo - ri - ous strain! — My sword in an - swer leaps im - pa - tient to the

call! With tal - ons spread my Ea - gles fly! —

Their might - y wings in fu - rious wrath Shall beat up - on the foe, And strife shall

rage and shall not cease Till o'er the field there shines the Star — Of —

Molto maestoso e moderato

(XALCA, with drawn sword held aloft, exits amid the noise of departing troops)

Vic - - to - ry! Fare - - well!

fff pesante

(CANEK comes forward, impatient)

CaneK

The Sac - ri - fice!

f

(exited)

68

Moderato e marcato

Chorus

SOPRANO *ff* The Sac - ri - fice!

ALTO *ff* The Sac - ri - fice!

TENOR *ff* The Sac - ri - fice! the Sac - ri - fice!

BASS *ff* The Sac - ri - fice! the Sac - ri - fice!

68

Moderato e marcato

fff

4 Kettle-drums

(The Sacrificial procession is resumed and moves slowly into the House of the Eagles, with CANEK, the PRIESTS, and incense bearers, the victims attended by the Dancing-Girls, who move in rhythm to the music. MONTEZUMA retains his seat and grimly watches the passing of the procession. PAPAN hides her face. AZORA has taken a position by the gate of the enclosure and is watching for XALCA'S departure. His trumpets are heard from time to time. RAMATZIN stands observing AZORA with sinister intentness)

3

People
Priests

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

Fl. Picc. Ob. Cl.

ff Cello

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

[69]

fice. Hear, god of gods! Hear!

fice. Hear, god of gods! Hear!

fice. Hear, god of gods! Hear!

fice. Hear, god of gods! Hear!

[69]

Hear, O To - tec!

Hear, O To - tec!

Hear, O To - tec!

Hear, O To - tec!

Wood

3

3

(The people and priests sing with increasing religious emotion)

Hear _____ us!

Hear _____ us!

Hear _____ us!

Hear _____ us!

8

3

3

3

3

f Hear, O To - tec, lord of earth and sky! *p* Might-y, ev-er-liv - ing

f Hear, O To - tec, lord of earth and sky! *p* Might-y, ev-er-liv - ing

f Hear, O To - tec, lord of earth and sky!

f Hear, O To - tec, lord of earth and sky!

(Girls dance)

f *p*

p pow'r! Might-y, ev-er-liv - ing pow'r! _____

p pow'r! Might-y, ev-er-liv - ing pow'r! _____

f Take the Sa-cri-fice! Oh, take the Sa-cri-fice we bring!

f Take the Sa-cri-fice! Oh, take the Sa-cri-fice we bring!

f *p* *f* *ff*

f Lord of death, re - ceive our mes - sen - gers! *p* Might-y, ev - er - liv - ing

f Lord of death, re - ceive our mes - sen - gers! *p* Might-y, ev - er - liv - ing

f Lord of death, re - ceive our mes - sen - gers!

f Lord of death, re - ceive our mes - sen - gers!

p pow'r! Might-y, ev - er - liv - ing pow'r! _____

p pow'r! Might-y, ev - er - liv - ing pow'r! _____

f Take the Sacri-fice! Oh, take the Sac - ri - fice we bring!

f Take the Sacri-fice! Oh, take the Sac - ri - fice we bring!

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. Each voice part begins with a rest followed by the lyrics "Hear, god of gods, Hear!". The piano part consists of a rhythmic melody in the right hand and a supporting bass line in the left hand. The system concludes with a double bar line.

f Hear, god of gods, Hear!

f Hear, god of gods, Hear!

f Hear, god of gods, Hear!

f Hear, god of gods, Hear!

Second system of the musical score. The vocal parts continue with the lyrics "Hear, O To - tec! Hear". The piano part features a more complex melody with triplets and a steady bass line. The system concludes with a double bar line.

f Hear, O To - tec! *ff* Hear

f Hear, O To - tec! *ff* Hear

f Hear, O To - tec! *ff* Hear

f Hear, O To - tec! *ff* Hear

us! Drink the blood - red wine of

us! Drink the blood - red wine of

us! Drink the blood - red wine of

us! Drink the blood - red wine of

Sac - ri - fice! Might-y, ev-er-liv - ing pow'r! Might-y, ev-er-liv - ing

Sac - ri - fice! Might-y, ev-er-liv - ing pow'r! Might-y, ev-er-liv - ing

Sac - ri - fice! Take the Sac-ri-fice!

Sac - ri - fice! Take the Sac-ri-fice!

pow'r! Lord of death, re -

Oh, take the Sac-ri-fice we bring! Lord of death, re -

Oh, take the Sac-ri-fice we bring! Lord of death, re -

The first system of the musical score includes four vocal staves and piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated across all vocal parts. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with a consistent bass line and active treble accompaniment.

Four-part vocal setting of a hymn. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting. The lyrics are: "To - tec, lord of life and lord of death!". The piano accompaniment is in the lower system, featuring a flowing arpeggiated pattern in the left hand and a more melodic line in the right hand.

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

Continuation of the musical score. The vocal parts have a long rest followed by the word "Hear" and then "us!". The piano accompaniment continues with a similar arpeggiated pattern. The score ends with a final chord in the piano part.

Hear us!

Hear us!

Hear us!

Hear us!

70

Hear, O lord of ce - les - tial fire!

BASS I *f*

Earth - ly

Trumpets (off-stage)

Snare-drum

70

SOPRANO

ALTO

TENOR

BASS I

Hear, O To - tec!

sym - bol of ev - er-liv - ing pow'r, Now be - hold, we hum - bly -

BASS II

Now be - hold, to thy will we hum-bly bow, and ac -

Now, be - hold, we hum - bly bow ac - cord - ing

Now, be - hold, we — hum - bly bow ac - cord - ing

Be - hold, we — hum - bly bow ac - cord - ing

bow, Now, be - hold, — we bow un -

cord - ing to thy law, bring a - gain the Sac - ri - fice, we — hum - bly bow un -

71

to thy law! To - tec! — Ah!

to thy law! To - tec! — Ah!

to thy_ law! To - tec! — Ah!

to thy law! To - tec! —

to thy law! To - tec! —

Fl.Ob.Cl.

Trumpets

Small-drums

71

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

8. Take thou our Sac - ri -

To - tec!

To - tec!

To - tec!

fice! Now, be - hold, to thy will we hum - bly bow, and ac -

p *cresc.*

p *cresc.*

72 *ff* *>* Hear us! —

ff *>* Hear us! —

ff *>* To - tec! —

ff *>* To - tec! —

cord - ing to thy law bring a - gain the Sac - ri - fice. To - tec! —

72 *ff* *>* 8.

Hear us, ce - les - tial Mas - ter, hear, — oh

Hear us, ce - les - tial Mas - ter, hear, — oh

To - tec! — Hear us, — Mas - ter, — oh

To - tec! — Hear us, — Mas - ter, — oh

8.

73

hear!

hear!

hear!

hear!

Trumpets (off-stage)

73

cresc.

Guard - ian su - per - nal! Lord of earth and sky! _____

Guard - ian su - per - nal! Lord of earth and sky! _____

Guard - ian su - per - nal! Lord of earth and sky! _____

Wood

(The procession has passed into the House of the Eagles and all that follows proceeds from within)

Priests

ff Take our Sac - ri - fice!

ff Take our Sac - ri - fice!

3 Trombones

ff

[74]

Take our Sac - ri - fice!

Take our Sac - ri - fice!

[74]

(As the last of the Procession disappears into the House, MONTEZUMA rises and with an imperious gesture indicates his desire that PAPAN should enter. She shudders and turns away. MONTEZUMA, with a momentary glance at her and AZORA, who still stands by the gate, lifts his head scornfully and passes into the House. The sound of singing voices gradually diminishes)

Take our Sac - ri - fice!

Priests (within the House)

Earth - ly sym - bol of ev - er - liv - ing pow'r, Now, be - hold, to thy

Earth - ly sym - bol of ev - er - liv - ing pow'r, Now, be - hold, to thy

Horns (muted)

pp

Musical score for Horns (muted) in B-flat major, 2/4 time. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is marked *pp* (pianissimo). The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The melody in the upper staff is composed of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

will we hum-bly bow, Take the Sac - ri - fice we bring! Take the Sac - ri - fice we

will we hum-bly bow, Take the Sac - ri - fice we bring! Take the Sac - ri - fice we

perdendosi

Musical score for Horns (muted) in B-flat major, 2/4 time. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is marked *perdendosi* (fading away). The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The melody in the upper staff is composed of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

(The curtain falls)

bring!

bring!

Musical score for muted Trumpets and Horns in B-flat major, 2/4 time. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is marked *ff* (fortissimo). The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The melody in the upper staff is composed of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

ff muted Trumpets and Horns

Prelude to Act II

Henry Hadley. Op. 80

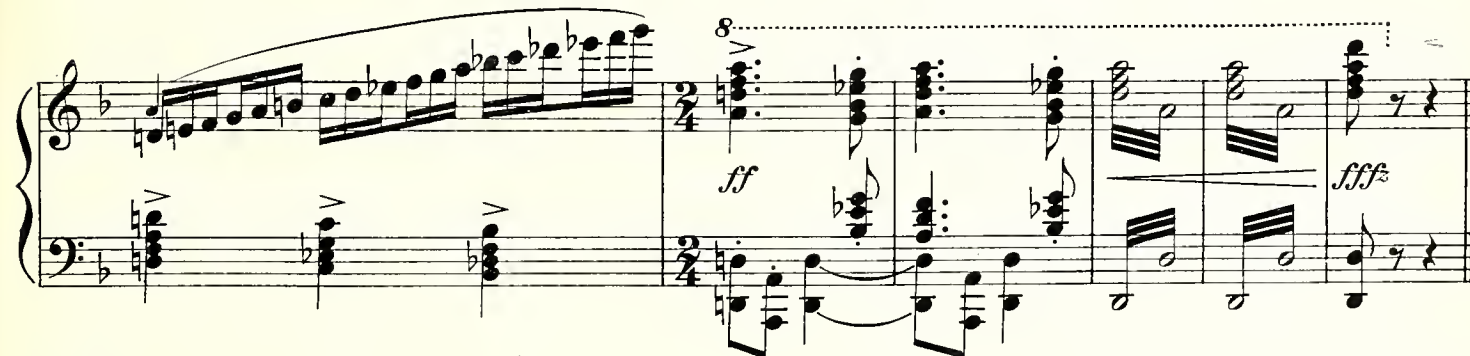
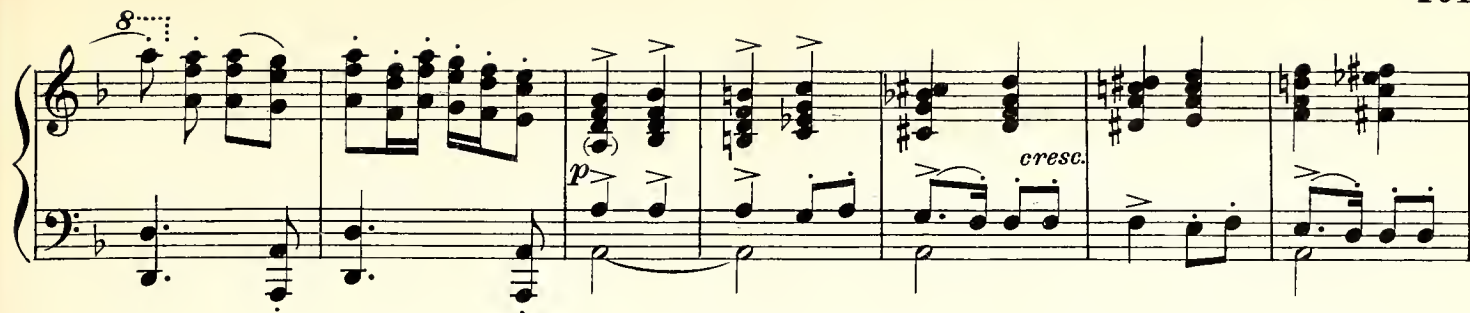
Allegro *f* Trpt.

f Kettle-drums

ff

This page of musical notation, numbered 99, contains six systems of piano music. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) in the fourth system. There are also markings for eighth (7) and sixteenth (8) notes. The notation includes many accidentals (sharps, flats, and naturals) and slurs. The piece concludes with a final cadence in the sixth system.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex texture with many notes in both hands. The second system continues this texture. The third system features a large, sweeping melodic line in the right hand, marked with an '8' and a dotted line, indicating an eighth-note pattern. The fourth system includes dynamic markings 'mf' and 'cresc.' (crescendo). The fifth system features a 'ff' (fortissimo) marking. The sixth system includes an '8' marking and a 'mf' (mezzo-forte) marking. The notation is written in a style typical of early 20th-century musical manuscripts.



ACT II

SCENE: Interior of the Temple of Totec. The upper side of the room is open, the ceiling supported by heavy pillars. At the right is an image of the Sun-god, in front of which, in a brazier, burns the Sacred Fire, the symbol of Nahuan existence. The apartment is reached from without by a flight of steps on the open side.

Molto moderato e maestoso

The musical score is written for three parts: Wind, Violins (Vlns.), and Piano. The tempo is marked "Molto moderato e maestoso". The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems, each with two measures.

- First System:**
 - Wind:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have a "7" below the staff.
 - Vlns.:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have an "8" above the staff.
 - Piano:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have a "7" below the staff.
- Second System:**
 - Wind:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have a "7" below the staff.
 - Vlns.:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have an "8" above the staff.
 - Piano:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have a "7" below the staff.
- Third System:**
 - Wind:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have a "7" below the staff.
 - Vlns.:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have an "8" above the staff.
 - Piano:** Measures 1 and 2. Measure 1 has a dotted eighth note followed by a sixteenth note, then a quarter note. Measure 2 has a dotted eighth note followed by a sixteenth note, then a quarter note. Both measures have a "7" below the staff.

(The Curtain rises) (AZORA stands by one of the pillars of the Temple, looking into the night. A Slave kneels before the Sacred Fire)

75 Andante doloroso

E. Horn

p

Azora

p

Now fades in the o - pal sky All the bright-ness of hope-ful day;

Harp *p* (behind the scenes)

(AZORA comes down and touches the Slave on the shoul-

In this heart the sun has set, Night and dark-ness come!

p

der, indicating dismissal. The Slave withdraws and AZORA takes her place kneeling before the Fire)

Azora (with passionate emotion)

Andante moderato

p

Burn, Fire! E - ter - nal

rall.

4 Celli (con sord.)

pledge of life! Give me thy flame ——— for my bo - som, Night has come and hope is

rall.

rall.

76

a tempo

(She rises to her feet and places a fagot on the Fire)

dead!

a tempo

Fl.

dolce

Clar.

Harp

Moderato tranquillo

p Burn, — sa - cred Flame, and warm — my heart,

pp Horns *p* Strgs.

Dy - ing, its fires un - fed; Oh, give — me of thy

77 *rit.* vi - - tal breath, Feed — my crav - ing soul, — That faith may not

rit.

f a tempo die — by love un - wed! O, Flame ev - er -

f a tempo

liv - - ing, burn thou for him, O, pledge of

life, O, fire di - vine, And guide his steps to me, that

poco animato

I may live. Burn, thou flame e - ter - - nal,

accel.

shine with stead - fast beam,

Largamente

And light his home - ward

cresc.

f

path. O Flame ev - er - liv - - ing, burn thou for

him, that hon - or and vic - to - ry may

cresc.

crown his val - iant brow. Oh, burn, and send thy

più mosso

cresc.

ff *2.*

light _____ a - far _____ to guide his

ff

Andante moderato

steps _____ to me! _____

f 4 'Celli

(She again kneels before the Fire)

rit.

Guide, oh guide his steps — to

dim. *p* *rit.*

78

(CANEK has entered and stands at left unobserved by AZORA)

me!

Wood *mf*

p 4 'Celli

Moderato
Canek

You pray for Xal-ca! Vain your prayer! An - oth-er moon has come, and still no

muted Trbs.
pp

Timp.

ti - dings; 'Tis feared that Xal - ca is de - feat - ed.

Azora

(she rises)

False! You speak a lie-be-gone!

mf

con moto

mf

agitato

Azora

Canek

Go, e-vil tongue!

And if de-feat-ed, dead! If so the gods or-dain, so shall it

Molto moderato

be! Invoke no more the sacred Flame, nor yet the mighty arm of

Stopped Horns

ff *p* *ff* *p*

Bassi pizz.

To - tec! To thus af-front the gods is im-pious!

ff *p* *ff* tutti

[79] Più Allegro

Azora *f* Ah! Leave me! I am distraught! Canek

Your fa-ther's an-ger fierce-ly

fp Strgs. *p*

He soon will speak!

burns At Xal - ca's si - lence. A

f 3.

mes-senger, Flea-footed Chaqui, But now has been despatched with Monte - zu-ma's word.

Horns *f* 3

Azora *f*
The mes-sage, Priest! Canek *cresc.*
That Xal - ca, if he live, Shall spare himself the

mf Strgs. *cresc.*

ff
Ah, Ca - nek! He
pains of com - ing with ill news!

Wind *ff*

may have lost with hon - or!

ff 4 Horns
Tpts.

80 Canek

mf

In Mon-te - zu - ma's eyes de-feat is black - dis - grace; Nor would this

f *p*

mf

B. Clar., Celli

haugh - ty Prince re - turn - with fail - ure: By his own hand - would

he wipe out the shame - ful stain! There is no hope -

p

f

He - is dead!

marcato

(Exit CANEK. With a smothered cry, AZORA drops on her knees before the Fire, her face buried in her hands)

(The voices of the Fire-Priests are heard and the sound of the gong, a summons to prayer. AZORA remains kneeling before the Fire)

Fire-Priests

TENOR I & II

p

Down from the heav'n - ly spa - ces came the fire, Giv - en by the sun - god.

BASS I & II

p

Down from the heav'n - ly spa - ces came the fire, Giv - en by the sun - god.

In its sove-reign heart lies the fate of Na - hua! * Guard the Fire!

In its sove-reign heart lies the fate of Na - hua! * Guard the Fire!

* Nar-wah

(Enter Fire-Priests, attended by a Slave)

Serve its ceaseless call for food, Nourish and sus-tain its

Serve its ceaseless call for food, Nourish and sus-tain its

p

82

(The Slave, bearing fagots, places one on the Fire. The flame

cresc. life,— Fear to let it call in vain! Feed the Fire!—

cresc. life, Fear to let it call in vain! Feed the Fire!—

ff

ff

82

p

is seen to rise and AZORA lifts her arms
toward the Fire, then drops them)

(The PRIESTS take their departure during the following)

mf

Down from the heav'n-ly spa - ces came the Fire, giv-en by the sun - god; In its sove-reign

mf

Down from the heav'n-ly spa - ces came the Fire, giv-en by the sun - god; In its sove-reign

Gong

(The PRIESTS are gone, but their voices are heard as they recede)

pp

heart lies— the fate of Na - hua! Guard the Fire! Guard the Fire!

pp

heart lies— the fate of Na - hua! Guard the Fire! Guard the Fire!

Azora

Their words are mocker-y, Should Xalca

Flute *p*

p Strgs.

83 Andante lamentoso

die! Should Xalca die, if

p *a tempo* *pp*

Cl. Ob. Horn

by the foe - man's hand or by his own he per-ish, then let my tor-tured heart

find peace in death! I would not live without him! His soul to

f (passionately) *mf*

mf Bssn. *dim.*

84 *più mosso cresc.* *f rall.*

mine is wedded! Ne'er to see his face- ne'er to hear his voice- What joy could life on my

più mosso *p* *mf rall.*

f (she rises)
break - ing heart be - stow, should Xal-ca die?—

f *mf* *rit.*

Wood

Tempo I°
p
Should Xal-ca die, if from my maid - en hopes the breath of life be — tak - en,

Ob.
Strgs.

f
Then die the u - niverse! E - ter - nal dark - ness — en-shroud the

f *mf*

Horns

(RAMATZIN has entered; she addresses him haughtily)

rall. *p*
world and me!

p *rall.* E. Horn *p* Fl.

85

Allegro non troppo

Meno mosso

What brings you here?

Ramatzin (intensely)

Allegro non troppo

The pow'r of

Meno mosso

85

*f**ff*

love!

Love brings me here!

Too long have you op - posed me - too

Azora

Ra-matzin! hear! must we a -

long have I en - dured!—

mf

gain renew a theme that e'er shall fruit - less be — twixt me and

86

you? —

Ramatzin

E - nough! the hour has come, and you *must* hear!

più moto

f

86

Azora (proudly)

ff

Must! — and where - fore *must*? Do you for - get that I am

ff

mf

cresc.

mis - tress here? — A - zo - ra!

ff

f

Ramatzin *f*

Yet

hear me now you shall! —

ff

3

Azora *ff*

This is in - so-lence past be - liev-ing! Do you for-

87 Più tranquillo

get that I have thrice Re - fused to hear your vows?

Ramatzin (his mood changing to tenderness)

And still I love! Still am I

yours— for - ev - er! My world is you and on - ly you!

cresc. *f*

cresc. *f* 4 'Celli *p*

(passionately)

Still do the sun, the moon and thrice ten mil-lion stars _____ Shine but to

p

Vla. 3 3

guide me _____ to the heart I

(increasing in warmth)

crave! Re-fuse a thou-sand times, A thou-sand times de-clare you

cresc.

ne'er can love me, still will I ask a - gain!

p *rall.*

Solo Vla. 3 *mf* *dim.* *rall.* Ob. Clar.

88

Allegro

Azora *f*

Then hear my an - swer, —

once for all, Ra - ma - tzin! — The thing you

ask is vain!

strepitoso

Moderato (as before)

Ramatzin (still pleading)

Lis - ten but a mo - ment, A - zo - ra! Here in this

heart, en - gen - dered by your charm, there

f dwells a might - y love That *mp* ne'er shall

f Fl. *mp*

yield to aught save death!

Clar. *dim.* *pp*

89 Moderato con moto

Azora

f
Go! I'll hear no more!_ to me your vows are hate - ful! False in ev - 'ry

mf

mf *cresc.* *f*
ac - cent! Such is your love to me!_

Ob. Fl., Ob.

r. h. *mf* *cresc.* *f*

Ramatzin *f*
Words can - not move me - Still do I love you!

Vln. I

mf

Azora *f*
Hear, then, the rest! Were I a cap - tive

f *ff*

slave, Condemned to per-ish by the scourge,

[90] And life were grant - ed at the price of wed - ding

you, Think you that I would live? No!

Bet-ter death! —

Ramatzin *mf*

A -

Andante dolcemente

zo - - - ra! A - gain I plead for love! —

p

With sup - pliant heart — I plead! I feel — your loft - y scorn,

mf

— I hear your bit - ter words, and fal - - ter not! —

Clar. *mf*

[91] Where Love — a - bides, — There Love — is

cresc.

p

cresc.

Bssn.

king in glo-rious ma-jes-ty, and ev-'ry man his slave!

f Fl. *f* Harp *f* Bsns. & 'Celli

Vln. I

So I am slave, Slave

mf *p* *rit.* *p* *cresc.* *rit.*

Horn *mf* Clar.

Azora Ah!

to his re-gent, you my queen!

f *rall.* *f* *rall.* *dim.* *dim.* *mf* Harp

'Celli

a tempo spare me! 'Tis of no a-vail!

a tempo *mf* *f*

92

Molto più moto

Ramatzin

mf(proudly) *p*

But why? My blood is

prince - ly, No proud - er place than mine in

all the land, Save but the King's; My coffers burst

Fl. & Clar.

with gold and jew - els; All these are yours: my

cresc. *ff*

lofty rank, un-count-ed wealth: and all _____ I bring to you!

cresc. *ff*

93 Poco meno mosso

(He proceeds to describe his possessions, seeking to dazzle her)

Sap-phires, blue as the corn-flow'r waving in the

f *p*

grain; Em-eralds, reflecting a thousands spring-times; Diamonds like dew-drops a -

Ob. *p* *mf* *f* *tr* *tr* *tr* *tr*

Clar. *mf*

Vlins. *f*

Bssn.

blaze with fire; O - pal and am - e - thyst, -

Clar. *mf*

Horn *mf*

Pearls _____ whose lustre mocks be - lief, _____ Ru - bies - dyed in

8 Fl. Clar. 8 Ob. Fl. 8

p 3 3 3 3

blood! And all these gems are yours if you but speak the ma - gic word, if

mf poco accel.

poco accel. *mf*

Azora

Ah,

ff a tempo

you but speak the word _____ that makes you mine!

a tempo

cresc. sempre

Ped.

no! that word _____ shall ne'er be spo - ken! _____

p Ob. 3 3 3

Più mosso

mf Ramatzin*cresc.*

(He becomes

Think once a - gain before you blight my heart's de - sire! — Think

more imperious as he proceeds)

*cresc.**f*

— be-fore you wak - en my jeal - ous wrath, For I, Ra-ma - tzin,

am no cal - low youth, To tame - ly yield if Fate op -

pose me! — Re - flect, ere you de - fy — me, for by my

Più allegro

(Again with tenderness and passion)

soul, ——— you shall be — mine! Oh, be —

accel.
cresc.
fz

lov - ed! Make earth a par - a - dise — for me! — Ah! —

fz
cresc.

I love — but you! —

95

ffz
ff

Azora *f* Ah! — Re - lease my hand! This is in -

(He seizes AZORA'S hand and tries to draw her into his embrace; she resists him)

fp
fp

trigue to drive me to sub - mis-sion, To thrust me in-to your arms! Re-

Allegro

lease me - go!

Ramatzin (furious)

Go? Yes, I go, but with me

Allegro

mf *cresc.*

take The sa - vor of the proud A - zo - ra's lips!

f

(He tries again to take her into his arms with the intention of carrying out his threat. There is a short struggle)

(AZORA screams)

ff

96 *Meno mosso, molto moderato*

(CANEK appears at left, coming hastily on to the scene)

CaneK *ff*

(RAMATZIN ceases his violence but retains his hold on AZORA'S arm)

Hold! What means this

(Reeds)

ff *ffz* *ff* *ffz* *ff*

Tuba

(AZORA tears herself from RAMATZIN'S grasp)

tu - mult? Speak, Ra - ma - tzin! A - zo - ra, speak!

ff *mf* *ffz*

8va bassa

Azora (with intense scorn)

This man - this no - ble prince -

Has dared to lay his o - dious

Clar.

Fl.

Strgs.

B. Clar.

8va bassa

97

touch on me, A - zo - ra, — daughter of a King!

Wood

Horns & Strgs.

f *ffz*

Ramatzin (sullen and defiant)

Is she not pledged to me, O Ca - - nek?— You

mf

f Strgs.

know full well The prom - ise giv - en me by Mon - te - zu - ma.

mf

p

Ob.

Azora

My hand is still my own to give, And I will give it with my heart!

p Wind

(pizz.)

Canek

A - zo - ra, it has been no se - cret, Ra - ma - tzin's love,

mf Harp & Wind

(pizz.)

cresc. 98

and he would make you wife: Your fa-ther so or - dains — it!

cresc. *cresc.*

Azora *Moderato con passione*

Ramatzin He of - - fers me his world, His

Canek I of - fer her the world! I of - fer jew-els,

'Twere best to heed!

Moderato con passione

world of jew-els, gold — and power, He names them

gold and power — That will be - fit her roy - al state, be - come her

His promise he can well per-form! The King commands, -

all. In his vain eyes they mean the sum of
roy-al splen - dor! I of - fer gold, I of - fer gold and
Yours_____ to o - bey! He of - fers gold, he of - fers pow - er,
splen - - dor and pow'r! Ah___ yes! he of - fers
jew - - els, gold and pow'r, that well be -
'Twere best to heed! He of - fers all that well be -
me his gold and pow'r, the sum of roy - al splen -
fit her roy - al state, be - come her roy - al splen -
fits your roy - al state, your roy - al splen -

a tempo (wearily)

dor! Go now! I bear too much!

a tempo

dor!

a tempo

dor!

a tempo

99

fff

Horns (stopped)

(Exit RAMATZIN in anger.
The voices of the Fire-
Priests are heard outside.
AZORA listens for an in-
stant, then goes out)

(CANEK departs; RAMATZIN hesitates)

(imperiously)

A Prin - cess bids you— Go!

Moderato

Fire-Priests

TENOR I & II

p

Down from the heav'n - ly spa - ces came the Fire, giv - en by the Sun - god;

BASS I & II

p

Down from the heav'n - ly spa - ces came the Fire, giv - en by the Sun - god;

Moderato

(A gong sounds at
intervals, calling to
prayer. During the

Chorus

chant there is a general assembly of the
people in response to the call)

(The FIRE PRIESTS enter)

In its sove-reign heart lies the fate of Na - hua! Guard the Fire!

In its sove-reign heart lies the fate of Na - hua! Guard the Fire!

(CANEK enters, preceding MONTEZUMA, who appears, attended by his Guard)

Gong

100

Guard the Fire!

Guard the Fire!

Fl.

Viol.

Moderato maestoso

(The people here sing an invocation to TOTEC)

SOPRANO

ALTO

TENOR

BASS

Chorus

Great To - tec! Lord and pri - mal

Great To - tec! Lord and pri - mal

Great To - tec! Lord and pri - mal

Great To - tec! Lord and pri - mal

Moderato maestoso

Great To - tec! Lord and pri - mal

source! _____ The Heart and Symbol

source! _____ The Heart and Symbol

source! _____ The Heart and Symbol

source! _____ The Heart and Symbol

mf

The piano accompaniment consists of a right hand with a continuous eighth-note arpeggiated pattern and a left hand with a simple eighth-note accompaniment.

of all— be - ing! _____

of all— be - ing! _____

of all— be - ing! _____

of all— be - ing! _____

mf

The piano accompaniment continues with the same arpeggiated pattern in the right hand and eighth-note accompaniment in the left hand.

Thou, by whom men live!_____

Thou, by whom men live!_____

Thou, by whom men live!_____

Thou, by whom men live!_____

f

Canek *f*

This hour we worship and im -

Great Chieftain!_____ See and hear!_____

Great Chieftain!_____ See and hear!_____

Great Chieftain!_____ See and hear!_____

Great Chieftain!_____ See and hear!_____

f

plore thy ser - vice, Lest the foe pre - vail.

Chorus

Great To - tec! See and hear!

Great To - tec! See and hear!

Great To - tec! See and hear!

Great To - tec! See and hear!

[101] Montezuma

p A moon has waxed and waned Since

piu moto

Xal - ca's haughty boast That he would o - vercome the foe:

Harp

Strgs. cresc.

f Wind 'Celli

p Bsns.

(He speaks to a Slave)

My pa - tience ceas - es! Go, slave, and send Ra-ma-tzin

cresc. *f* Wind

(The Slave runs off)

a tempo

hith-er! Hence-forth our hope shall rest on

f accel. *mf* *f* *a tempo*

102

(RAMATZIN enters; MONTEZUMA addresses him)

him. Ra -

Vlas.

p *cresc.* *f*

ma - tzin, we summon you to ac-tion!

pp Brass *f* Tpt. I *f* Tpt. II *f*

(RAMATZIN makes an obeisance)

Moderato e maestoso

ff *mf*

Ramatzin

mf

The King's command is like _____ a wing-ed shaft That finds its mark!—

Montezuma

Vain - glo-rious Xal - ca, with his

Ea - gle host, _____ Went forth a - gainst _____ the Tar - - as-can;

Wood

Our ears are strained to hear the sounds _____ of vic - to -

p Strgs. *mf* *mf marc.*

ry, _____ but all is si - lence.

p rall.

cresc.

f

3

Timp.

p

103 Ancor più moderato

Our eyes have sought _____ the sig - nal - flame on yon - der hills in

f

3

vain; _____ The gods are

p

Tpt.

Horn

p

3

Ramatzin

I stay _____ for naught save Mon-te-zu - ma's word _____ To lead my _____

wroth!

f

fz

Molto maestoso

ban - - - - - ner on the field!_

f 4 Trumpets*ff* Tutti

104

Montezuma

Take, then, our standard of the Her - on's plume, With all the force that

*cresc.**cresc.*

Ramatzin

rall.

So be it, King;

fights beneath its æ - gis, And go you hence to - night!_

Flutes

rall.

Andante tranquillo

But first I claim_ ful - fil - ment_ of your long out-

*cresc.**mf*

stand - - ing pledge to make A - zo - ra mine!

p *cresc.* *mf*

Let our be - troth - al be pro - claimed,

dim. *p*

And sol - em - nized by all ap - point - ed

p

Più moto

rites; Then send me forth!

f *Montezuma*

Più moto

mf Horns *f*

'Tis well; you ask no more than is your

Ramatzin (arrogantly)

Poco lento

105

Azora (enters)

A - zo - ra must be mine!

mf I heard my name -

who

due.

Poco lento

ob.

Cl.

p

speaks it here?

Ra-ma-tzin! He whose prom-ised wife you are!

accel.

Più allegro

Azora

His prom-ised wife!

Whence came this prom-ise?

Più allegro

ff

From my lips!

Bssn.

Your hand is pledged, As well you know, to him, my roy-al choice!

rall.

Meno mosso

Azora

mf

Ob.

And did you pledge my heart as well?

p espress.

6

6

'Twere bet-ter that you had,

if you would see

me

Cl.

6

3

wife

to him!

Montezuma

*f**rall.*

Fl.

Si - lence, A - zo - - - ra!

*oresc.**f rall.*

6

*rit.**a tempo*

True, - King you are;

I am your King!

*a tempo**rit.**f**f*

Allegro

and I am daugh - ter of a King!

I do not fear you! Bind me,

Horns

scourge me, do what you will! No earth - ly

pow'r, nor yet the pow'r of the gods, Can make me his!

(She points to RAMATZIN, with scorn)

I do - de - fy you! Where is the prince - ly pride

he rates so high? For know you, Sov'reign, with-in the

cresc.

hour That man has heard my scorn— of him And all his

f

Ramatzin (angrily) Allegro

vows! Her words are true! she

Wood

ff

scorns me! And you, O King, shall hear—

ff accel.

For what she spurns a proud and no - ble

ff marc. rit.

rit.

fz

107

Poco lento

name.

Montezuma (angry)

That she de - fies me _____ is

Poco lento

*mf**poco marc.*

Ramatzin

Meno mosso

cresc.

For - get - ting all that hon - or means,

out - rage!

What more, then?

Meno mosso

*p**cresc.*

A faith-less stran-ger, - al-most slave,

Whom you have raised to

Cl.

pow'r ex - ceed - ing mine,

Has dared to filch the

Ob.

Fl.

rar - - - est pearl From Mon - te - - zu - - ma's

Vla. I

cresc.

cas - ket.

Montezuma *ff*

By To - tec's flame! you speak of Xal - - - ca!

mf Horns *cresc.* *f* 3

108 Ramatzin

Ay! Xal-ca! Let her de-ny the

8 3 *ff*

Moderato Azora (proudly)

name if she can! And why de - ny it?

rit. *fp* Wood

Does earth de - ny the kiss of dawn? the

p *mf*

clouds de - ny the mist? Go, bring me

news that thirst - - ing fields De -

espress. Ob.

ny the rip - - pling stream, Bring a

Cl.

rose that will de - ny The

Ob.

drops of cool - - ing dew: Then

Fl.

shall you hear my lips de - ny the love of

cresc.

ff Xal - - - - ca!

ff

109 Più allegro

Montezuma

What trea-son do I hear! Is this my child— whose tongue can ut-ter words That set my

Trbs.

Str.

Azora *rit.*

There is no shame in

will at naught? Whose eyes meet mine as though she knew not shame?

rit.

Più moderato

ho - - ly love!

f

Montezuma *f accel.*

No more! Prate not of love— o-bey my will! As for the

mf

accel. *fz* *p* *ff*

Meno

dim.

110

guilt - y Xal-ca, — Pray that he is with his a - lien gods, For if he

*mf**dim.**f*

live and dare to face me here — with your name on his

*f**f**f*

lips, I vow, before this sa - cred al - tar, He — shall

mf Brass

(The sound of a distant trumpet is heard)

die!

Trumpet (off-stage)

Lunga pausa

(All movement is suspended)

ff *Lunga pausa*

Poco andante

(Silence)

(The trumpets sound again, nearer; AZORA takes a few steps toward the open side of the Temple, and all are listening in breathless silence)

Trumpet (off-stage)

(All eyes are turned in the direction of the sound)

p pizz.

2 Trumpets (off-stage) nearer

pizz.

Più mosso
Azora (tensely)

Xal - ca!

Chorus *misterioso**p* Xal - - - ca!

Più mosso

Horns

111

(There is a confused sound of running feet outside and PIQUI-CHAQUI appears breathless on the steps)

Allegro energico

Piqui-Chaqui (exhausted)

King and fa - - - ther!

f Str. *cresc.**ff*

News so great that I, your slave,

Montezuma

What news, slave?

shall free - dom gain by bear - ing it! Xal - ca re - turns,

ff 4 Horns

(The sound of trumpets is now heard close at hand and grows more jubilant)

his Ea - gle crest vic - to - rious!

f 3 Trumpets (off-stage)

(The voices of XALCA'S soldiers are heard)

Soldiers **112** Allegro maestoso

Strength to Xal - ca! Hail his name!

Strength to Xal - ca! Hail his name!

f Allegro maestoso

ff He shall sing a song tri - um - phant! Hail!

ff He shall sing a song tri - um - phant! Hail!

Orch. *ff*

(AZORA is uplifted with joy. MONTEZUMA is sternly expectant. Suppressed excitement pervades the assembly)

ff

Soldiers (outside)

ff
Strength to Xal - ca!_____

ff
Strength to Xal - ca!_____

Horns

Strength to Xal - ca!_____

He shall sing a song tri - um - phant!

Strength to Xal - ca!_____

He shall sing a song tri - um - phant!

113

Hail his name!

Hail his name!

Trumpets (off-stage)

ff

(Amid the blasts of the trumpets, XALCA ascends the steps and stands within the Temple, his drawn sword held aloft)

Trumpets (off-stage)

Molto moderato

Xalca (proudly)

Recit.

Vic - to - ry! Vic - to - ry, O King!

Allegro

Soldiers TENORS

(There is an ominous silence in the Temple)

Strength to Xal-ca! Hail his name, Hail!

BASSES

Strength to Xal-ca! Hail his name, Hail!

(XALCA looks haughtily about him, then goes to the image of Totec and makes an obeisance)

Allegro

114

Moderato maestoso

Xalca (addressing the god)

By To - tec's strength have I pre - vailed.

Hail, To - tec!

f Wood

Xalca (to CANEK)

When morn - ing breaks, O Priest, I ask a

Priests

Hail, To - tec, hail!

Hail, To - tec, hail!

sac - ri - fice_ to be pre - pared.

Montezuma (grimly)

A sac - ri - fice shall be pre-pared!

Str. *f* Brass

(XALCA now approaches MONTEZUMA and lays his sword at the latter's feet)

Xalca *f* Allegro moderato

My sword is yours, O sove-reign- thrice yours since

mf

thrice it has been drawn a - gainst in - vad - ers! And now_ I claim re -

(MONTEZUMA has been regarding him impassively and now speaks with suppressed anger)

ward, O King!_

Montezuma

And what re-ward - Tlas-ca-lan?

f

115

Xalca (buoyantly)

I claim a prize di-vine-ly rare, _____ More beau - - ti - ful

— than Beau - ty's queen, A - zo - - - ra! bright - est gem on

(He goes to AZORA'S side and takes from his bosom a withered rose, which he shows to her, apart)

earth! _____

dim. **116**

Poco andante

Ob. Fl.

(tenderly) *p*

My love, my own! This rose, your tal - is - man, — I bring to

you, A - zo - ra mine!

Montezuma (enraged) *f*

You ask my daugh - ter's

117

Molto moderato e maestoso

Xalca (haughtily) *f*

Slave!

hand - slave! —

Molto moderato e maestoso

Montezuma *ff*

You are a slave!

Does not your life de - pend up -

on my will? And it is for - - - - - feit!

(to his Guard) *ff*

Bind - this trai - t'rous

Azora *ff* No! You dare not! Ah!

slave! Ra-ma-tzin! Take a-way your

Xalca *ff* Azora *ff* (AZORA now approaches her father and speaks in a suppliant mood with much emotion)

His bride! His bride! 118 Poco lento (imploring) Fa-ther! Can you con-demn me to a

bride!

Poco lento

p muted Trbs.

fate far worse than death? Do pride and long ac-cus-tomed pow'r an-nul the fa-ther's

love, the daugh-ter's claim?

Ob. *espr.* *mf*

119

Moderato con tutta la forza
(passionately)

Ask not this, sov - - reign fa - - ther!

Oh, lay some light-er bur - - den on your daughter's heart, E - ven ask my

life, If some no-ble end I serve;- Then will I die, my brightest hope, my hearts' de-

sire, my dream of love, Re - mem - bered and re - signed- but ask not this!

Più moto
Montezuma

Montezuma

I'll hear no more! No long-er slight my com-mand; Ra-ma-tzin claims his

Azora (in anger) *ff* Then let him take me — if he can! *ff* Largamente Bride am I to

bride!

Largamente

Trb.

Str. *ff*

ff

10 11 12 13 14

(XALCA starts forward; she stops him)

(She turns proudly to the others)

none but Xal-ca! No! the quar-rel's mine! _____ I

Tpts.

120 Allegro moderato
(defiantly)

The musical score is for a scene from 'The Prince of the Forest'. It features a vocal melody for the Prince and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Andante'. The score begins with a vocal entry for the Prince, who sings 'choose a Prince of Tlas-ca-la, and on him I be-stow my roy-al'. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal line.

(defiantly)

f

choose a Prince of Tlas - ca - la, — and on him I be - stow my roy - al —

(She turns to MONTEZUMA)

hand! Is it for naught that in my veins There runs the blood of Mon - te -

zu - - ma? Is it for naught that you have bred in me A

will as strong as yours, a heart as bold?_____

Montezuma
(furious)

And still you balk me!

Ra - ma - tzin! End this!

121

(RAMATZIN moves forward toward AZORA. She halts him with an imperious gesture)

Azora

(She takes a

Stand!

Allegro con fuoco

I will end it!

dagger from her girdle)

Recit.
(menacingly)

And if he dare to lay his hand on me, He

(She proceeds with growing intensity)

dies by mine!

Stopped Horns

Thrice have I de - clared that I will wed no man but

Xal - ca!

I keep my prom - is - es!

But

ere this war - rior took the field,

You pledged your king - ly faith, As fair ex - change for vic - to - ry,

To grant what - e'er he might de - mand.

122

Re-deem your word - he claims A - zo - - ra!

Montezuma (rising, beside himself with rage)

Then by the heav'ns a - bove, A -

(to XALCA)

zo - ra he shall have! Take her! and when the morn-ing breaks The

fp Brass *fp* *fp* *fp* *fp*

of - fer - ing to To - tec shall be a dou - ble sac - ri -

fp *fp* *fp* *mf* *rall. cresc.*

123 *ff rit.* fice! _____ Ay! Trai - tors! You shall be

ff rit. *a tempo* *ff* *a tempo*

one - and death shall make you so! Bind them

(ominously) *mf* (to the Guard) *ff*

muted Trbs. *p* *ff*

Tuba

(Soldiers of the Guard move forward
and seize AZORA and XALCA)

(Outside, the Soldiers of XALCA'S forces, unaware
of what is occurring within, resume their jubi-
lant acclamation of XALCA)

both!

(MONTEZUMA stands with arm outstretched. Beside him is RAMATZIN regarding the prisoners with malignant triumph. XALCA has taken AZORA into his arms and both gaze defiantly at the king and Ramatzin. The Priests and People huddle in groups, overcome by the tragic significance of Montezuma's command)

Allegro

XALCA'S Soldiers (outside)

Strength to Xal - ca! Hail his name! Hail!

Strength to Xal - ca! Hail his name! Hail!

Allegro

Moderato con tutta la forza

Allegro con fuoco

Tutti *ff*

rit.

(The Curtain de-
scends quickly)

ff

End of Act II

Prelude to Act III

Henry Hadley. Op.80

Allegro con fuoco

The first system of musical notation is for a piano. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. The system ends with a very forte (*fff*) dynamic marking.

The second system of musical notation continues the piano part. It features a grand staff with a treble and bass clef. The key signature remains three flats and the time signature is 3/4. The music is marked with a forte (*ff*) dynamic and includes the instruction "Horns". The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. The system ends with a very forte (*fff*) dynamic marking.

The third system of musical notation continues the piano part. It features a grand staff with a treble and bass clef. The key signature remains three flats and the time signature is 3/4. The music is marked with a piano (*p*) dynamic and includes the instruction "muted Trbs." (muted Trumpets). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. The system ends with a piano (*p*) dynamic marking.

The fourth system of musical notation continues the piano part. It features a grand staff with a treble and bass clef. The key signature remains three flats and the time signature is 3/4. The music is marked with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. The system ends with a piano (*p*) dynamic marking.

Andante con passione
molto espr.

f Celli

The first system of musical notation for the Cello part. It consists of a single staff in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music begins with a forte (*f*) dynamic. The first measure contains a half note B-flat. The second measure contains a half note E-flat. The third measure contains a half note B-flat. The fourth measure contains a half note E-flat. The fifth measure contains a half note B-flat. The sixth measure contains a half note E-flat. The seventh measure contains a half note B-flat. The eighth measure contains a half note E-flat. The ninth measure contains a half note B-flat. The tenth measure contains a half note E-flat. The eleventh measure contains a half note B-flat. The twelfth measure contains a half note E-flat. The thirteenth measure contains a half note B-flat. The fourteenth measure contains a half note E-flat. The fifteenth measure contains a half note B-flat. The sixteenth measure contains a half note E-flat. The seventeenth measure contains a half note B-flat. The eighteenth measure contains a half note E-flat. The nineteenth measure contains a half note B-flat. The twentieth measure contains a half note E-flat. The twenty-first measure contains a half note B-flat. The twenty-second measure contains a half note E-flat. The twenty-third measure contains a half note B-flat. The twenty-fourth measure contains a half note E-flat. The twenty-fifth measure contains a half note B-flat. The twenty-sixth measure contains a half note E-flat. The twenty-seventh measure contains a half note B-flat. The twenty-eighth measure contains a half note E-flat. The twenty-ninth measure contains a half note B-flat. The thirtieth measure contains a half note E-flat. The thirty-first measure contains a half note B-flat. The thirty-second measure contains a half note E-flat. The thirty-third measure contains a half note B-flat. The thirty-fourth measure contains a half note E-flat. The thirty-fifth measure contains a half note B-flat. The thirty-sixth measure contains a half note E-flat. The thirty-seventh measure contains a half note B-flat. The thirty-eighth measure contains a half note E-flat. The thirty-ninth measure contains a half note B-flat. The fortieth measure contains a half note E-flat. The forty-first measure contains a half note B-flat. The forty-second measure contains a half note E-flat. The forty-third measure contains a half note B-flat. The forty-fourth measure contains a half note E-flat. The forty-fifth measure contains a half note B-flat. The forty-sixth measure contains a half note E-flat. The forty-seventh measure contains a half note B-flat. The forty-eighth measure contains a half note E-flat. The forty-ninth measure contains a half note B-flat. The fiftieth measure contains a half note E-flat. The fifty-first measure contains a half note B-flat. The fifty-second measure contains a half note E-flat. The fifty-third measure contains a half note B-flat. The fifty-fourth measure contains a half note E-flat. The fifty-fifth measure contains a half note B-flat. The fifty-sixth measure contains a half note E-flat. The fifty-seventh measure contains a half note B-flat. The fifty-eighth measure contains a half note E-flat. The fifty-ninth measure contains a half note B-flat. The sixtieth measure contains a half note E-flat. The sixty-first measure contains a half note B-flat. The sixty-second measure contains a half note E-flat. The sixty-third measure contains a half note B-flat. The sixty-fourth measure contains a half note E-flat. The sixty-fifth measure contains a half note B-flat. The sixty-sixth measure contains a half note E-flat. The sixty-seventh measure contains a half note B-flat. The sixty-eighth measure contains a half note E-flat. The sixty-ninth measure contains a half note B-flat. The seventieth measure contains a half note E-flat. The seventy-first measure contains a half note B-flat. The seventy-second measure contains a half note E-flat. The seventy-third measure contains a half note B-flat. The seventy-fourth measure contains a half note E-flat. The seventy-fifth measure contains a half note B-flat. The seventy-sixth measure contains a half note E-flat. The seventy-seventh measure contains a half note B-flat. The seventy-eighth measure contains a half note E-flat. The seventy-ninth measure contains a half note B-flat. The eightieth measure contains a half note E-flat. The eighty-first measure contains a half note B-flat. The eighty-second measure contains a half note E-flat. The eighty-third measure contains a half note B-flat. The eighty-fourth measure contains a half note E-flat. The eighty-fifth measure contains a half note B-flat. The eighty-sixth measure contains a half note E-flat. The eighty-seventh measure contains a half note B-flat. The eighty-eighth measure contains a half note E-flat. The eighty-ninth measure contains a half note B-flat. The ninetieth measure contains a half note E-flat. The ninety-first measure contains a half note B-flat. The ninety-second measure contains a half note E-flat. The ninety-third measure contains a half note B-flat. The ninety-fourth measure contains a half note E-flat. The ninety-fifth measure contains a half note B-flat. The ninety-sixth measure contains a half note E-flat. The ninety-seventh measure contains a half note B-flat. The ninety-eighth measure contains a half note E-flat. The ninety-ninth measure contains a half note B-flat. The hundredth measure contains a half note E-flat.

The second system of musical notation for the Cello part. It continues the piece with various musical notations including slurs, accents, and dynamic markings. The key signature remains two flats and the time signature 3/4.

mf

The third system of musical notation for the Cello part. It features a mezzo-forte (*mf*) dynamic marking. The notation includes slurs and accents, continuing the melodic and harmonic development of the piece.

ff

The fourth system of musical notation for the Cello part. It begins with a fortissimo (*ff*) dynamic marking. The music is characterized by strong, bold notes and chords, with slurs and accents indicating phrasing.

The fifth system of musical notation for the Cello part. This system concludes the page with sustained notes and chords, maintaining the emotional intensity of the piece.

Ob. Cl.

mf

cresc. *ff*

rall. *ff con tutta la forza*

mf

First system of musical notation. The treble staff features a series of chords with accents (>) and a crescendo marking (*cresc.*). The bass staff includes a *ff* (fortissimo) dynamic marking. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The treble staff continues with chords and a slur. The bass staff features a series of chords. The key signature remains two flats.

Third system of musical notation. The treble staff begins with a measure marked '8' and contains a *strepitoso* (strepitously) marking. The bass staff has a series of chords. The key signature remains two flats.

Fourth system of musical notation. The treble staff features sixteenth-note runs with a '6' (sextuplet) marking. The bass staff includes a section for 'Horns' with a triplet ('3') marking. The key signature remains two flats.

Fifth system of musical notation. The treble staff includes triplet ('3') markings and a crescendo marking (*cresc. molto*). The bass staff features a *p* (piano) marking followed by a *ff* (fortissimo) marking. The key signature remains two flats.

ACT III

Andantino

Solo Violin
con duolo

First system of musical notation (measures 1-3). The top staff is for the Solo Violin, marked *con duolo* and *p*. It features a melodic line with a triplet in measure 2. The bottom staff is for the strings, marked *p Strg. (muted)*, with sustained chords.

Second system of musical notation (measures 4-6). The top staff continues the violin melody. The bottom staff shows sustained chords for the strings.

Third system of musical notation (measures 7-9). The top staff continues the violin melody. The bottom staff shows sustained chords for the strings. A *Solo 'Cello* part begins in measure 9.

Fourth system of musical notation (measures 10-12). The top staff features a *Solo Violin* part with a triplet in measure 10. The bottom staff shows sustained chords for the strings. A *Fl.* (Flute) part enters in measure 12, marked *espress.* and *cresc.*

Fifth system of musical notation (measures 13-15). The top staff continues the violin melody. The bottom staff shows sustained chords for the strings. A *2 Clars.* (2 Clarinets) part enters in measure 14.

p *mf* Horns

125 Solo Violin *espress.* *p* *mf*

espress. *mf*

The Cavern of Sacrifice (The rise of the Curtain discloses a group of Fire-Priests standing before the Altar of Sacrifice, chanting. AZORA is seated (The Curtain rises) at the right, her bearing proud and undismayed. With her is

PAPANTZIN, bringing the consolation of her newly-awakened faith in the one merciful God. It is the hour immediately preceeding sunrise)

(The Priests invoke the powers)

TENORS

Fire-Priests *p* *p* BASSES

O ye pow'rs that stern - ly guide our pu - ny strength,

(The Death-Drum sounds)

pp Vlas.

stern - ly guide our pu - ny strength, we bring to - day for
We bring to - day, we bring for

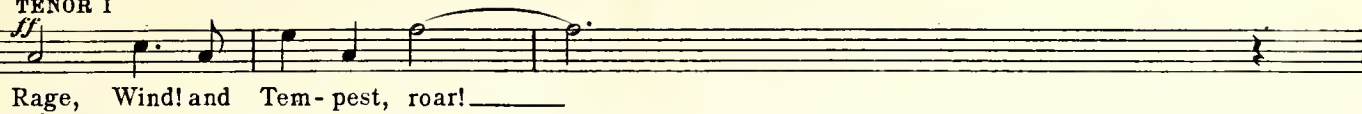
sac - ri - fice so fair a life, that all the
sac - ri - fice so fair a life, that all the

el - e - ments — should join — to mark so strange a thing!
el - e - ments — should join — to mark so strange a thing!

Moderato con moto

Fire-Priests

TENOR I



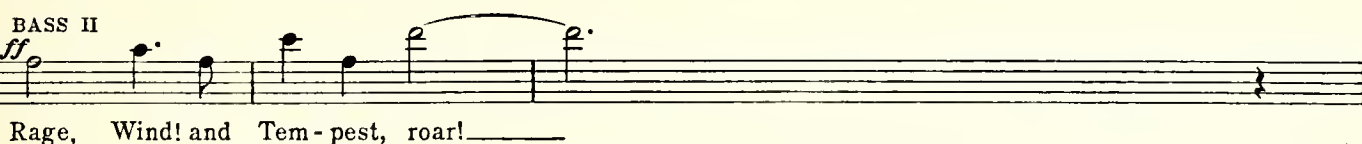
TENOR II



BASS I

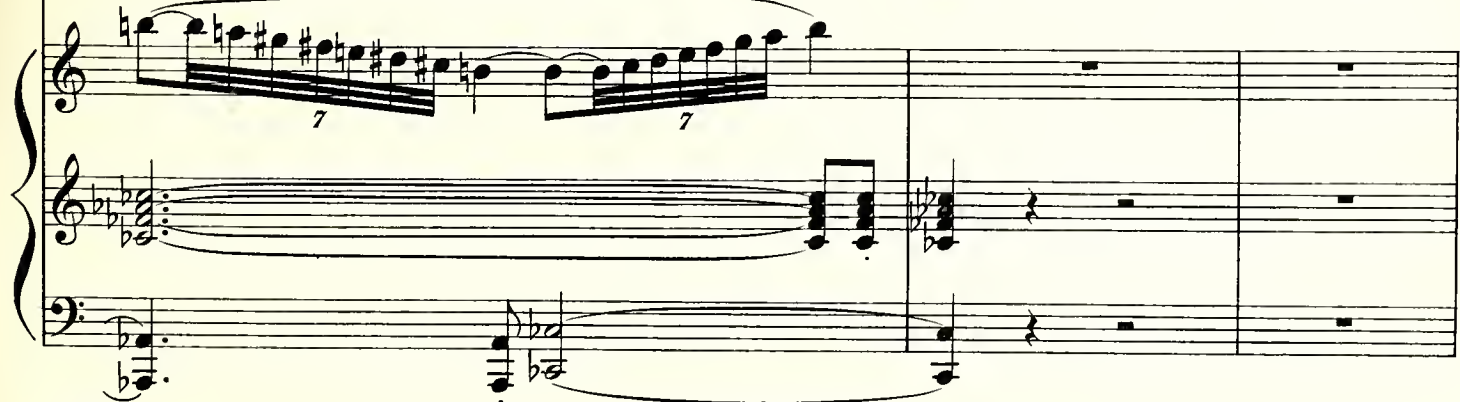
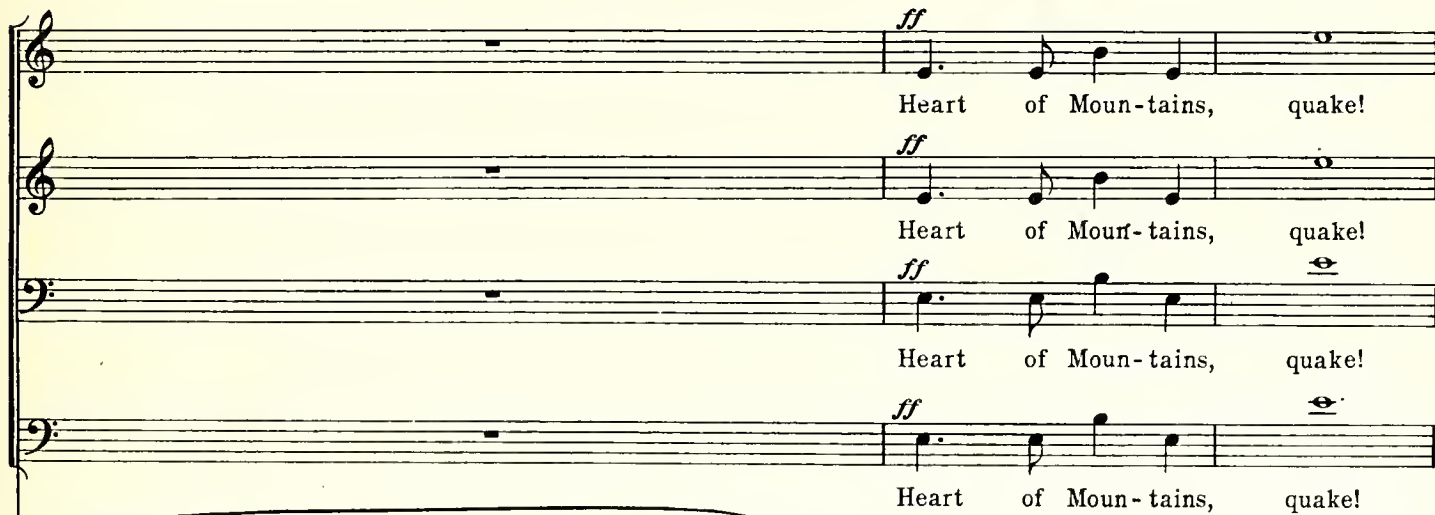
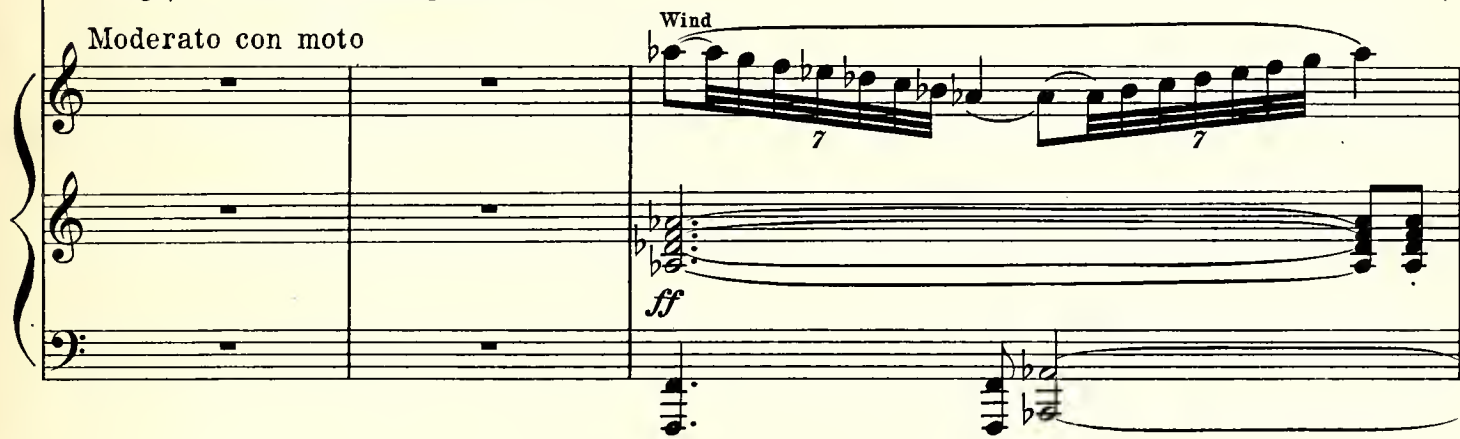


BASS II



Moderato con moto

Wind



And cause the

And cause the

And cause the

And cause the

8.

ff

This musical system features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in a homophonic setting, each with the lyrics "And cause the". The piano part includes a complex, rapid ascending scale in the right hand, marked with a forte (*ff*) dynamic. The left hand provides harmonic support with chords and moving lines.

127

earth to reel! A - zo - ra

earth to reel! A - zo - ra

earth to reel! A - zo - ra

earth to reel! A - zo - ra

8.

ff *fff*

This musical system begins at measure 127. It features four vocal staves and a grand piano accompaniment. The vocal parts sing the lyrics "earth to reel!" followed by "A - zo - ra". The piano part includes a triplet of eighth notes in the right hand, marked with a forte (*ff*) dynamic, and a powerful, rapid ascending scale in the left hand, marked with a fortissimo (*fff*) dynamic.

(The Death-Drum sounds)

Andantino

goes to meet the gods! Death calls!_

goes to meet the gods! Death calls!_

goes to meet the gods! Death calls!_

goes to meet the gods! Death calls!_

(The Death-Drum sounds) *cresc. molto* *f* *Ob. p* *3*

128

Papan

And still they pray to things of stone!_

Strg. *Tpt.*

Moderato

mf

While some - where in those pur-ple heights There dwells a Be-ing

p poco marc.

all di - vine, *cresc.* Of Grace and Love e - ter - - - nal!

cresc. *f* Wood

Azora *mf* You tell me so, Pa - pan; but can I dream

p Strg.

[129] Papan (exalted) *p* Your dreams and see your vi-sions? My vi-sion,

Tpt. *marc.* *mf* *p*

that ce-les-tial voice, — Were sent by that Great Spir - it! —

Clar. *p* Ob.

marc.

There is no oth - er God! I can - not doubt it: Be-lieve with

mf

rit. Azora *p*

me, and find peace! The voice—

rit. *a tempo* Tpt. *f* *p*

cresc.

f 3

I hear is Xal - ca's voice!— Let me but hear it to the end,

Clar. *mf* 3

mf 3 3 *rall.* 3 *p*

And they may do— their worst! Se - rene-ly will I die.

mf *p rall.* *pp* Wood

130 (The Death-Drum sounds)

Fire-Priests

Death calls! A - zo - ra goes to meet the

Death calls! A - zo - ra goes to meet the

ff *p* *sp cresc.* *p*

Allegro con fuoco

gods!

gods!

Allegro con fuoco

f *cresc.* *ff*

(There is a movement at the entrance of the Cavern CANEK and RAMATZIN enter, followed by two Soldiers escorting XALCA bound between them. At a gesture from CANEK they unbind the prisoner. CANEK addresses AZORA)

Canek *mf* A - zo - ra, con-demned to

Horns Clar. *pizz.* *ff* *p*

die, I bring you hope of par - - don; The King re-lents;

p Strg.

131

Your lips may speak the word _____ that sets you free!—

mf

Azora *f* Un-less that word _ set_ Xal - ca free, I ne'er shall speak *dim.*

f *mf* *dim.* Ob.

Xalca (imploringly) it! A-zo - ra! Why must you die? Your fa - ther grants you

p Ob.

life, — E'en at the al - tar's step, if you will bow — to his command

Fl. Clar.

l. h.

132

wed — Ra - ma - tzin!

fz *ff*

I fear not death; but — how shall I en - dure To see the

fp *Ob.* *Horn*

Flow'r of Earth dis-sev-ered from its stem — For my poor

rall. *Engl. Horn* *rall.*

Moderato con gentilezza e dolcezza

Azora

p

Papan

For Xal - ca would I live!

Xalca

Hear them, A - zo - ra!

sake?
Ramatzin

I fear not death's em -

Canek

We beg you to yield, A - zo - ra!

Moderato con gentilezza e dolcezza

Ob.

p Strg.

Horn

Think you that my heart's de - sire I can light - ly re-sign?

Though you re - sign your

brace if you will live!

Am I hate - ful still?

Ah

Lis - ten, A - zo - ra! We beg you to yield and

Clar.

133

No! Are not life and cher - ished love
 heart's de - sire! For life is
 Tho' fair are life and love, Life and
 no! Am I hate - ful?
 live. Ah! Life is fair!
 fair to me? For Xal - ca would I live!
 fair, for life is fair!
 love fair to me, How sweet was the
 Is my im - age more grim than Death?
 Life is sweet Death—

Horn
 mf
 p

mf
Safe in those shel-tring arms of my love for -

mf
Re - sign your heart's de - sire!

mf
gold - - en dream, safe with - in these arms

I have of - fered you gold and jew - els

Death is a bit - ter thing!

mf

cresc.
ev - er would I live!

cresc.
'Tis bet - ter to live,

cresc.
ev - - er to love and

rare; Wealth, pow'r, and the strength of my

Hon - or, du - ty and love bid you to live!

ob.
cresc.

Safe in the arms of my

Tho' sweet the dream, tho' sweet the dream,

live! In these arms to

love! Tho' you scorn me still my love,

Hon - or, love and

Clar. Ob.

love would I live! Safe in his

Tho' sweet the dream, We beg you, yield!

love and live!

still my love in this heart shall abide! Ah! we beg

du - - - ty bid

dim. *pp* *mf* *mf* *mf* *mf*

arms — would — I live! —

— 'tis bet - ter to live! —

Ah, love!

— you, yield, — and live! —

you — to live! —

Clar. *p*

Fl. *cresc.*

135

mf But if — he must die — to

mf Hear them, A - zo - ra!

But tho' — I must

mf We beg — you to — yield, — A - zo - ra!

Horn *mf*

Clar.

Ob.

feed your bit-ter hate, *mf* He shall not die, he shall not
 He must die! *cresc.* Hear his de -
 die to-day, I would die, *cresc.*
 Bid you to live, bid you to live, live as I will *cresc.*
p Lis - ten, A - zo - ra! We bid you yield and *cresc.*
Clar.
 die, *f* he shall not die! *Più moto mf* Ah! *cresc.* If he
 vot - ed plea to die a - lone! *f* Life is sweet! *cresc.*
 I would die a - lone! *f* Life is sweet! *cresc.*
 live, *f* will live for you! *Ah!* *cresc.*
 live! *f* We bid you *Più moto mf*

die, if he die, he shall not die a - lone, he -

Life is fair, e'en tho' you re - sign your de -

Life is fair, but death for my love is a

Live for my love, live

live! Fate calls your

rall. *f* *rall.* *f* *rall.* *f* *rall.* *f*

shall not die, he shall not die, my be -

sire, your heart's de - sire, re - sign your gold - en dream! -

wel - come end! Ah! once more! Hear me, A -

for my love! Life is sweet! Life is fair, be -

lov - er! Ah! Fate

136 *p* *p* *p* *p* *p* *p* *p*

Poco meno

pp

lov - - - ed shall not die

Hear, A - zo - ra! hear his de - vot - ed plea to

zo - ra, my be - lov - ed, I im - plore you! Ah!

lov - ed, Prin - cess! Live as I will live for

calls your lov - - -

Poco meno

f

rall. a - lone!

rall. die a - lone, a - lone!

rall. let me die a - lone! a - lone!

rall. you, for you a - lone! a - lone!

rall. er, Fate calls him a - lone, a - lone!

rall.

pp

(Music is heard, announcing the approach of MONTEZUMA. He enters with his Guard and people. He occupies a seat provided for him at the right. AZORA and XALCA have been placed under guard, but stand together)

Allegro

f Celli

Vlas. *r. h.*

Vln. II

Vln. I

p marcato

(MONTEZUMA'S people are eager for the sacrifice)

mf *cresc. poco a poco*

Horn

137

Chorus

The sac - ri - fice!

The sac - ri - fice!

The sac - ri - fice!

The sac - ri - fice!

137

Tpt.

f *cresc.* *ff*

3

ff

Fire-Priests

ff

Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the sac - ri - fice we

Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the sac - ri - fice we

138 Canek (addressing MONTEZUMA)

Meno mosso

Your gra-cious word of par-don is scorned, O King,

bring!

bring!

138 Meno mosso

p

Trbs.

Montezuma (sternly)

by your un-happy daugh-ter! Then naught re-mains but to perform your of - - fice.

(CANEK makes an obeisance towards the altar and by a gesture directs AZORA and XALCA to be placed thereon. This is done by the PRIESTS. The prisoners stand before the Sacrificial Stone with their faces toward the right. CANEK follows and takes from one of the PRIESTS the flint weapon used for the sacrifice. The PRIESTS close in before the Altar. The Slave places incense on the censer and a cloud ascends. CANEK raises his hand in which he holds the weapon and points to the opening in the side of the Cavern through which the sun is beginning to show)

CaneK

When through the crev - ice there ap-
Ob., Engl. Horn, B. Cl. Bsn.

poco largamente

Brass *p*

pears— the Sun's first lance of morn - ing light, and rests up - on these

stub - born hearts, Then shall the word of Mon - te - zu - ma be ful -

139

filled, And To-tec shall re-ceive his own!

Più mosso
Str.

f Horns

(The Death-Drum sounds)

140

Allegro

Fire-Priests

(PAPAN starts to her feet and appeals to MONTEZUMA)

Death calls! They go to meet the gods!

Death calls! They go to meet the gods!

Allegro

Papan

My broth-er! Shall I speak?

Montezuma

Do you con-ceive that an-y words of yours can now a-vail?

f *p* *I*

(She appears rapt as though beholding a vision)

rit. know not: — But still I see those glo - rious ban - ners float - ing

Cl. *rit.* *Strg.*

high! — Still do I hear a voice — di - vine That bids me hope,

Cl. *3*

that bids me hope, — *p* though all be dark!

Montezuma *f* 'Tis

Cl. *p.*

[141]

(He rises, waving PAPAN aside, and addresses AZORA)

vain, Pa-pan-tzin!

Più moderato

cresc. molto *ff*

One fi - nal word, re - bel - lious child: A - ban - don this un - worth - y

Wood *mf*

slave, and live!

cresc. *f* *cresc. e accel.* *rit.*

Horns

Andante

p Azora

There is no death for us! A mo - ment's dark - ness,

Xalca *p*

There is no death for us! A mo - ment's dark - ness,

Andante

4 Celli *p*

and we wake in that shin - ing

and we wake in that shin - ing land

142

rall. *a tempo cresc.*

land where winds are mu - sic and flow - ers are song, and all for -

rall. *a tempo cresc.*

where winds are mu - sic and flow - ers are song, and all,

a tempo

rall. *cresc.*

f ev - er true! *ff* Come!

f and all for - ev - er true! *ff* Come!

204 (She is clasped in XALCA'S arms and they stand awaiting their fate. The shaft of light that has been seen piercing the crevice in the Cavern wall, seems about to rest upon them, and CANEK'S arm is raised to strike. At this moment in the distance are heard the voices of the Spaniards singing the exalted theme already suggested by PAPAN. CANEK'S arm is arrested by the sound.)

Molto moderato con dignità

Spaniards (in the distance)

TENORS

Be - hold, we come with glo - rious ban-ners float - ing

BASSES

With glo - rious ban -

Molto moderato con dignità

pp

Timp.

(The voices draw nearer)

high! Pro - claim - ing Love di - vine,

ners! Of Christ our

Tpts.

sion among the people, but PAPAN is expectant and deeply moved)

BOY SOPRANOS and ALTOS

Youths *mf*

Be - hold, we

the love of Christ our Lord!

Lord!

Tpt.

Timp.

come with glo - - - rious ban - ners float - ing

mf Pro - claim - ing Love,

mf Pro -

Horns

Timp.

cresc. high, glo - rious ban - ners, pro - claim - ing the love of

cresc. Love di - vine, Love di - vine of

cresc. claim - - - ing Love of

cresc.

Christ _____ our _____ Lord! _____

Christ _____ our _____ Lord! _____

Christ _____ our _____ Lord! _____

Small Drum

The musical score consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a key with two flats and 8/8 time. They sing "Christ our Lord!" with a crescendo leading to a final note marked *ff*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A small drum part is indicated by a wavy line with a *tr* (trill) symbol.

CORTÉS appears at the entrance of the Cavern, mounted on a white charger, at the head of his soldiers and a body of Spanish Priests and Acolytes. One of the Priests bears a large white crucifix. The other Priests carry white banners emblazoned with the Cross.

The splendor of their warlike appearance, their arms, and the impressive bearing of the Priests, the significant emblem they carry, together with the apparition of the horse, to them an unknown animal, combine to fill MONTEZUMA and his people with consternation.

ff Tutti

The musical score is for piano and small drum. It begins with a *ff* (fortissimo) dynamic and a "Tutti" marking. The piano part features a complex, rapid melody in the right hand and a supporting bass line in the left hand. The small drum part is indicated by a wavy line with a *tr* (trill) symbol.

The Priest who bears the Cross rapidly ascends the steps of the Altar of Sacrifice. There he elevates the sacred emblem and the shaft of light from the crevice in the wall strikes and illumines it. CANEK, with a gesture of fear and despair, drops his weapon and falls to the ground. Meanwhile the Spanish Priests are singing, as the Spanish soldiers assume control.

accel.

The musical score continues with a piano and small drum. It features a rapid, ascending melody in the right hand and a supporting bass line in the left hand. The tempo is marked *accel.* (accelerando). The small drum part is indicated by a wavy line with a *tr* (trill) symbol.

Montezuma's People (invoking the power of TOTEC)

f To - tec!_

fff To - tec!_

Spanish Priests

To the God E - ter - nal bow the head and bend the knee!_

To the God E - ter - nal bow the head and bend the knee!_

f a tempo.

fff

144 *fff* To - tec!_

fff To - tec!_

f We pro-claim His King-dom in the name of Christ our Lord!_

f We pro-claim His King-dom in the name of Christ our Lord!_

144 *fff*

Azora con calore

What means this won - drous sight, this strange ar-ray?
Xalca
 'Tis

p con calore

Azora

Papan *cresc.*
 'Tis light in dark - ness!

Ramatzin *cresc.*
 Whence come these

Montezuma *cresc.*
 What means this bold - ness?

145

light — where all was — dark! Her vi - sion: the ban-ners

Those glo - rious

Where all — was dark! Glo - - rious

stran - gers?

Her vi - - sion

145

f

p

ev - er-glo - rious Shin - ing with the Sa - - cred

ban - ners Shin - ing with the Sa - cred

ban - ners Shin - ing with the Sa - cred

The Sa - - cred

bright: — the ban - ners Shin - ing with the Sa - - cred

f

Più allegro

Cross!

Cross!

Cross!

Cross!

Cross!

Montezuma's Priests and People (appealing to TOTEC)

ff God of the ev - er - liv - ing Sun! See and

ff God of the ev - er - liv - ing Sun! See and

ff God of the ev - er - liv - ing Sun! See and

ff God of the ev - er - liv - ing Sun! See and

Spanish Priests

ff God E - ter - nal, Rul - er of

ff God E - ter - nal, Rul - er of

Più allegro

ff Tutti

hear! See and hear!

hear! See — and hear!

hear! See and hear!

an - gels and all the Le - gion Ce - les - tial, the

an - gels and all the Le - gion Ce - les - tial, the

Trpts. Trombones

Ev - er - liv - ing To - tec, oh, hear our pray'r! —

Ev - er - liv - ing To - tec, oh, hear our pray'r! —

Ev - er - liv - ing To - tec, oh, hear our pray'r! —

earth and the fir - ma - ment! Let Thy pow'r now pre - vail! —

earth and the fir - ma - ment! Let Thy pow'r now pre - vail! —

146

Ev - er - liv - ing To - tec,
 Ev - er - liv - ing To - tec,
 Ev - er - liv - ing To - tec,
 Here be - hold the Cross of Christ,
 Here be - hold the Cross of Christ,

ff

146

ff Trombones

Hear and heed our call! —
 Hear and heed our call! —
 Hear and heed our call! —
 Hear and heed our call! —

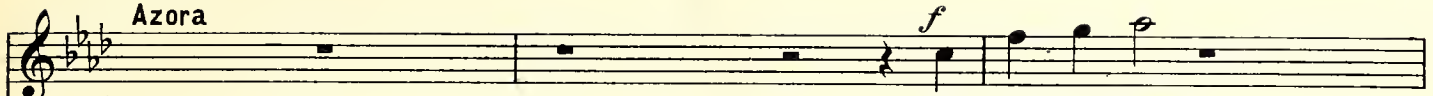
ff

Where the Sav - iour died for all!
 Where the Sav - iour died for all!

ff

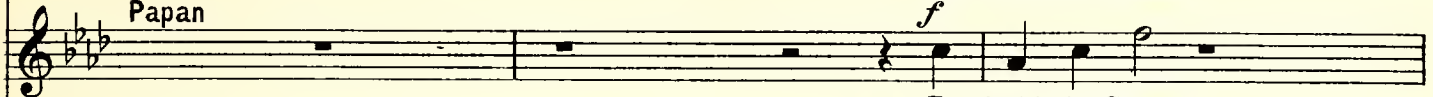
ff

147

Meno
Azora

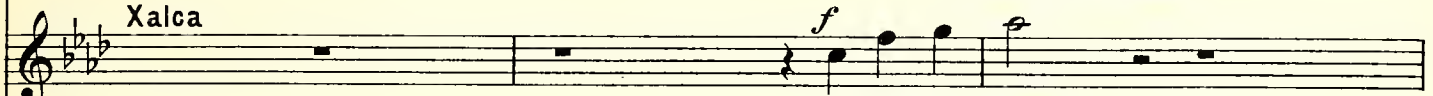
Be-hold the Cross!

Papan



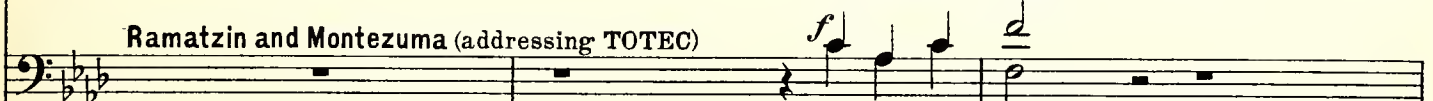
Be-hold the Cross!

Xalca



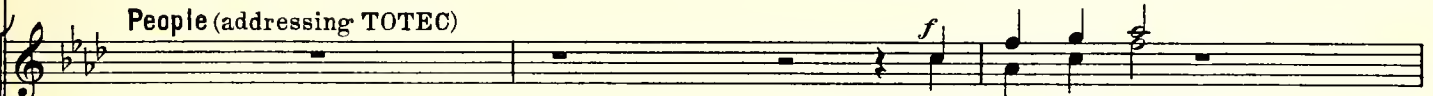
Be-hold the Cross!

Ramatzin and Montezuma (addressing TOTEC)

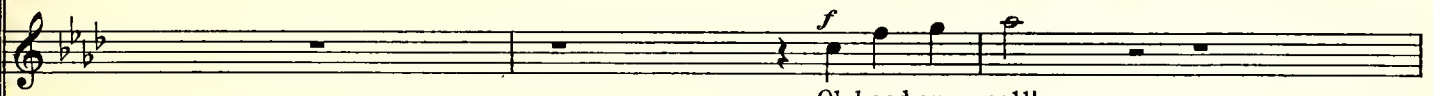


Oh, heed our call!

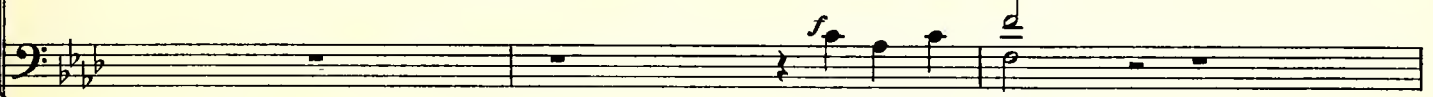
People (addressing TOTEC)



Oh, heed our call!

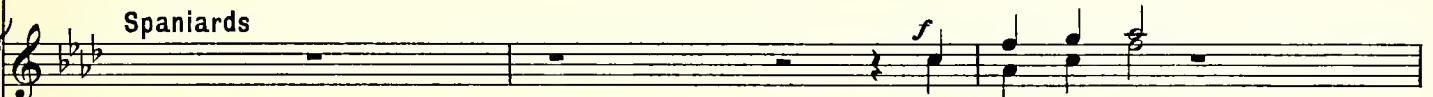


Oh, heed our call!

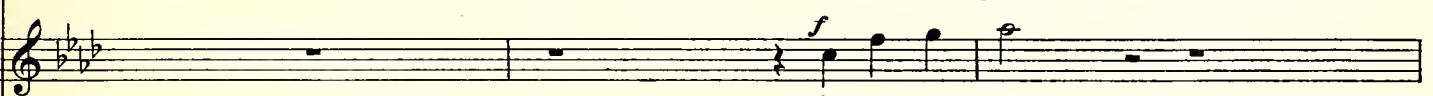


Oh, heed our call!

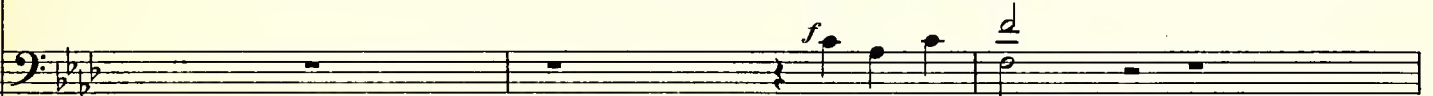
Spaniards



Be-hold the Cross!

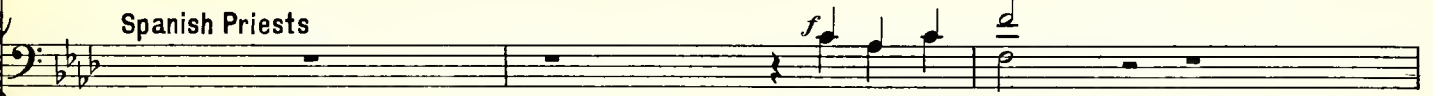


Be-hold the Cross!



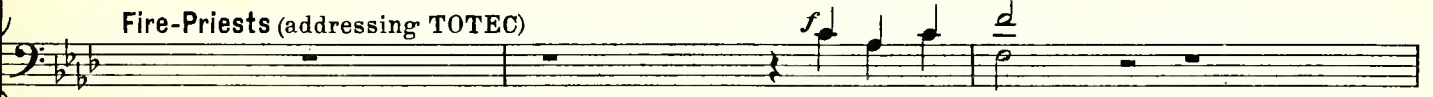
Be-hold the Cross!

Spanish Priests



Be-hold the Cross!

Fire-Priests (addressing TOTEC)



Oh, heed our call!

147 Meno



Be - hold the

Be - hold the Cross!

Be - hold the Cross!

Oh, heed our call!

Oh, heed, oh, heed our

Oh, heed, our call!

Oh, heed our call!

Be - hold, be - hold the

Be - hold the Cross!

Be - hold the Cross!

Be - hold the Cross!

Oh heed our call!

Oh heed our call!

Cross!

call! *f* O might - y Chief! Might - y Chief!

f O might - y Chief!

f O might - y Chief! Might - y Chief!

f O might - y Chief!

Cross of Christ our Lord! Christ our Lord!

f Of Christ our Lord!

f Of Christ our Lord! Christ our

f Of Christ our Lord!

f Of Christ our Lord!

f Of Christ our Lord!

f O might - y Chief!

f *l. h.*

Azora
We live! Live by Grace di-vine!

Papan
They live!

Xalca
We live! Live by Grace di-vine!

Ramatzin and Montezuma
They live!

People (TENORS)
Chief!
Spaniards (TENORS)
Lord!

p

148

148

f *ff*

Azora and Xalca

Papan

Ramatzin

Montezuma

Montezuma's Priests and People

Spaniards

Spanish Priests

Be - hold, they

Where is thy pow'r?

Where is thy pow'r? O might - - ty god of life and

Where is thy pow'r? O might - - ty god of life and

Where is thy pow'r?

Be - hold, we come with glo - - rious ban - ners float - ing

Be - hold, we come with glo - - rious ban - ners float - ing

Be - hold, we come!

Be - hold, we come!

Be - hold, we come!

They— come, bring - ing, ——— come bring-ing light ——— where all — was
 come, ——— with — ban - - - - ners — float -
 death? ——— thy — all - - - - com - pel -
 death? ——— Where ——— thy po - tent arm, ——— thy all - com -
 high! ——— with ban - - - - ners — float -
 high! ——— glo - - - rious ban-ners, glo - - - rious ban-ners
 Ho - di - e ——— Chris - tus
 Ho - di - e ——— Chris - tus

dark — and void!

- ing — high!

f. Are all our pray'rs in vain, O —

f. Are all our pray'rs in vain, —

- ling — will? Are pray'rs in

pel - - - ling — will? *f.* Are all our pray'rs in vain, O —

f. Are all our pray'rs in vain, —

- ing — high! Pro - claim - ing

float - - - ing — high, *f.* Pro - claim - ing Love di - vine, the —

f. Pro - claim - ing Love di - vine, —

na - - - tus est!

na - - - tus est!

f. *r.h.*

might - y Chief of all our hope of life? Where is thy pow'r, Oh, might -

— great Chief of all our hope of life? Where is thy pow'r, Oh, might -

vain, our hope of life? Where is thy pow'r, Oh, might -

might - y Chief of all our hope of — life? Where is thy pow'r, Oh, might -

— great Chief of all our hope of life? Where is thy pow'r, Oh, might -

love of Christ the Son of God, the King of all, —

love of Christ our Lord, the Son of — God, E - ter - nal King of all, —

— the Love of Christ, the Son of God, E - ter - nal King of all, —

The King of

The King of

cresc. *ff*

r.h. *cresc.* *ff*

- y lord of all, Oh, might - y lord? of all?

- y lord of all, Oh, might - y lord of all?

- y lord of all, Oh, might - y lord of all?

- y lord of all, Oh, might - y lord of all?

ter - nal King of all!

the Son of God, E - ter - nal King! of all!

all!

all!

149

There is no
Lord of ev - er -
Lord of ev - er -
Lord of ev - er -
Lord of ev - er -
There is no
There is no
There is no

ff

149

3

ff

God _____ is King! _____ God is King of all! _____

oth-er God _____ save Him on high, _____ and Christ, the

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

oth-er God _____ save Him on high, _____ and Christ, the

oth-er God _____ save Him on high, _____ and Christ the

God _____ save Him _____ on high, _____ save Him _____ on

ff Glo - - ria in ex - cel - - sis De - - o!

ff Glo - - ria in ex - cel - - sis De - - o!

150

on - ly Sac - ri -

Chief our Sac - ri -

Chief our Sac - ri - fice, our Sac - ri -

Sac - ri -

Chief, our Sac - ri - fice, our Sac - ri -

Chief, our Sac - ri -

Chief, our Sac - ri - fice, our Sac - ri -

on - ly Sac - ri -

high and Christ, the on - ly Sac - ri -

on - ly Sac - ri -

high and Christ, the on - ly Sac - ri -

Glo - ria in ex - cel - sis! Al - le - lu - ia!

Glo - ria in ex - cel - sis! Al - le - lu - ia!

150

150

mf

cresc. e accel

Meno mosso

Azora
ff

Xalca

There is no

Papan

There is no oth-

fice!

There is no God,

save

fice!

fice!

fice!

Great lord of all!

Hear,

fice!

Lord of all!

Hear

fice!

Lord of all!

Hear

fice!

Lord of all!

Hear

fice!

There is no God,

save

fice!

There is no God,

save

fice!

There is no God,

save

fice!

There is no God,

save

Al - le - lu -

- ia!

Al - le -

Al - le - lu -

- ia!

Al - le -

Meno mosso

oth-er God There is no oth-er God save Him on

- - - er God There is no oth-er God save Him on

Him on high! save Him on

hear and heed,

us, Oh hear and heed, great lord of

us, Oh hear and heed, Lord of

us, Oh hear us and heed, Lord of

Him on high,

Him on high, save Him, save Him on

Him on high, save Him, Him on

Him on high, save Him on high, Him on

lu - - ia! Glo - ria in ex - cel - sis De - - - o!

lu - - ia! Glo - ria in ex - cel - sis De - - - o!

Azora and Xalca

*a tempo**Molto maestoso*

high!

King _____ of all!

Papen

high!

King _____ of all!

Ramatzin

Might - y To - tec!

Montezuma

Might - y To - tec!

a tempo

all!

Lord _____ of all!

all!

Lord _____ of all!

all!

Lord _____ of all!

a tempo

high!

King _____ of all!

high!

King _____ of all!

high!

King _____ of all!

Spanish Priests

*a tempo**ff*

Ho - di - e Chris - tus na - tus est!

Fire-Priests

Might - y To - tec!

*a tempo**Molto maestoso**ff*

Largamente

God on high is King of

God on high is King of

heed our call!

heed our call!

To - tec, might - y lord of

To - tec, might - y lord of

To - tec, might - y lord of

God on high is King of

God on high is King of

God on high is King of

heed our call!

Largamente

Bells

151

all!

all!

all!

all!

all!

all!

all!

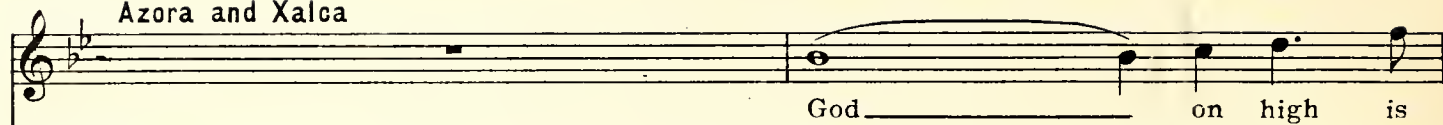
all!

(During the concluding passages, MONTEZUMA, RAMATZIN, the FIRE-PRIESTS and PEOPLE have been arrayed on the side of their ancient faith, vainly opposing the overwhelming power of God's law. MONTEZUMA is amazed and bewildered at the failure of his sovereignty and at Totec's impotence to serve his worshippers, while RAMATZIN sees his hopes and power destroyed by the unknown invaders. AZORA, XALCA and PAPAN, with the Spanish host, exalt the Love and Sacrifice of Christ and the supreme authority of God, King of all. As the scene reaches its climax, the Cross and banners are held aloft; amid the sound of jubilant chimes, the curtain descends.)

Ho - di - e Chris - tus na - - - tus

151

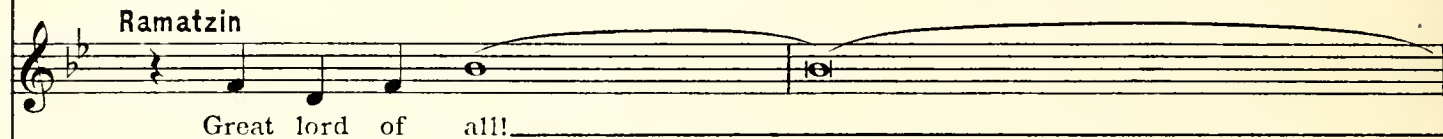
Azora and Xalca



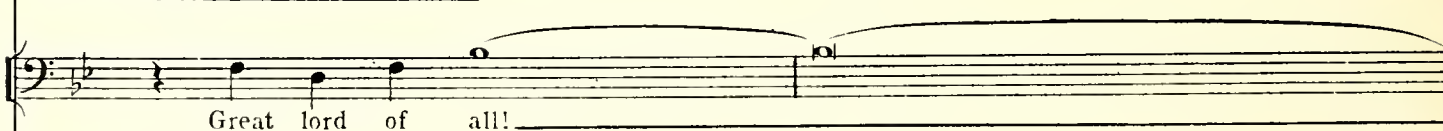
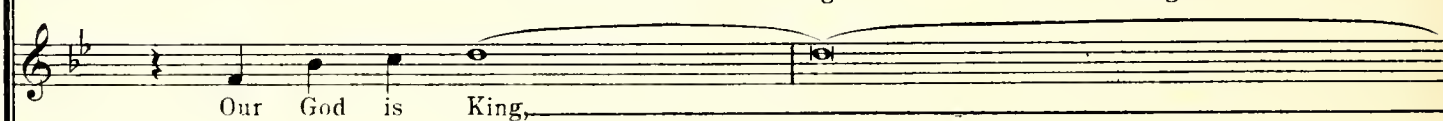
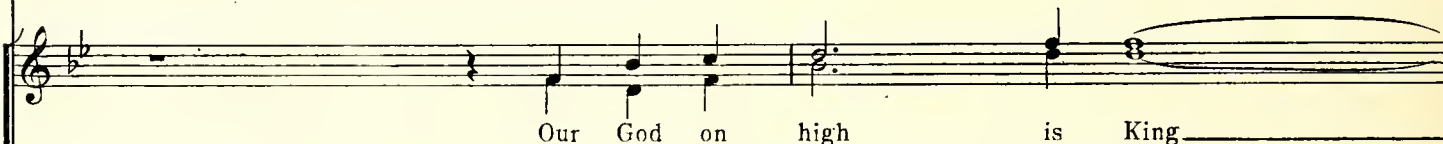
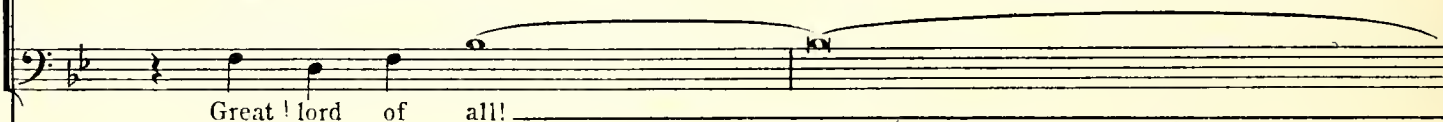
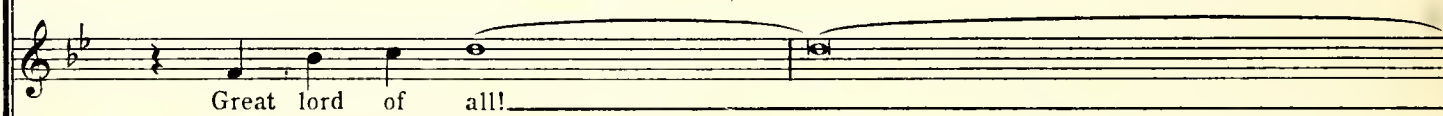
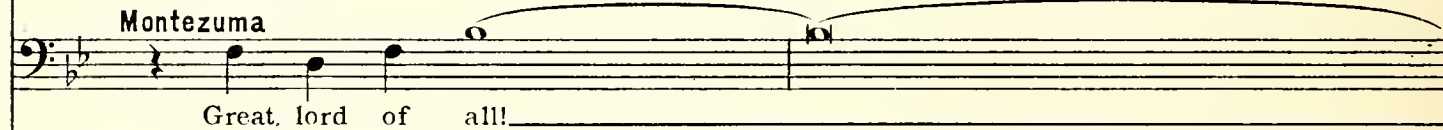
Papan



Ramatzin



Montezuma



The Curtain descends quickly

King of all! —

King of all! —

Lord of all! —

Lord of all! —

Lord of all! —

Lord of all! —

King of all! —

King of all! —

est! —

King of all! —

rit.

